

Zweiter Aufzug.

ACT II.

ATTO II.

Introduction.

Introduction.

Preludio.

Allegro maestoso. $\text{♩} = 63.$

The musical score is arranged in two systems. The first system includes the Piccolo, Flauti I. II., Oboi I. II., Clarinetti I. II. in B (Sib.), Corni ventile in F (Fa), Corni ordin. in B (Sib) basso, Fagotti I. II., Trombe ordin. in F (Fa), Tromboni I. II. III., Tuba, and Timpani in B. F. (Sib) (Fa). The second system includes the Violini, Viola, Violoncello, and Contrabasso. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Allegro maestoso' with a quarter note equal to 63 beats per minute. Dynamics include *ff* (fortissimo) and *ten.* (tension). The Piccolo and Flauti parts are mostly rests. The Oboe, Clarinet, Horn, Bassoon, and Trombone parts play a rhythmic pattern of eighth notes. The Trumpet part has a few notes in the later measures. The Timpani part has a few notes in the later measures. The Violin, Viola, Cello, and Double Bass parts play a rhythmic pattern of eighth notes.

più Allegro.

The first system of the musical score consists of six staves. The top staff is a single treble clef. The second and third staves are a grand staff (treble and bass clefs). The fourth and fifth staves are also a grand staff. The sixth staff is a single bass clef. The music is in a key with two flats and a 3/4 time signature. It begins with a *ff* dynamic marking. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several accents and slurs throughout the passage.

The second system of the musical score consists of six staves. The top staff is a single treble clef. The second and third staves are a grand staff. The fourth and fifth staves are also a grand staff. The sixth staff is a single bass clef. The music continues from the first system. It begins with a *vivace* marking and a *ff* dynamic. The notation includes sixteenth-note runs and chords. There are several accents and slurs. The system concludes with a *ff* dynamic marking.

più Allegro.

Musical score for piano and orchestra, page 150. The score is divided into two systems. The first system consists of 10 staves: five for the piano (treble and bass clefs) and five for the orchestra (flute, oboe, violin I, violin II, and cello/bass). The second system consists of 10 staves: five for the piano (treble and bass clefs) and five for the orchestra (flute, oboe, violin I, violin II, and cello/bass). The music is in a minor key and 3/4 time. The piano part features complex rhythmic patterns, including triplets and sixteenth-note runs. The orchestra provides harmonic support with sustained chords and melodic lines. Dynamics include fortissimo (ff) and trills (tr). Measure numbers 12, 24, and 36 are indicated.

This page of musical score, numbered 151, is divided into two systems. The upper system consists of ten staves: five for the piano (treble and bass clefs) and five for the orchestra (two woodwinds, two brass, and percussion). The piano part features intricate sixteenth-note passages, often marked with *ff* (fortissimo) and *a 2* (second octave). The orchestral parts include sustained chords and melodic lines, with woodwinds and brass playing in the upper register. The lower system contains four staves, primarily for the piano, showing dense sixteenth-note textures. These passages are also marked with *ff* and include fingering numbers such as 12 and 24. The score is written in a key with one flat and a 2/4 time signature.

This musical score page, numbered 152, is arranged in two systems. The first system consists of ten staves. The top five staves are for the piano, and the bottom five are for the orchestra. The piano part features a complex, rhythmic melody with frequent sixteenth-note patterns and slurs. The orchestra part includes woodwinds and strings, with dynamic markings such as *f sempre* and *tr* (trills) appearing throughout. A second system follows, containing five staves, primarily for the piano, which continues the intricate melodic and rhythmic development. The score is written in a key signature of two flats and a common time signature.

The first system of the musical score consists of ten staves. The top staff is a vocal line with a treble clef and a key signature of two flats. It features a melodic line with slurs and accents. The second staff is a piano accompaniment with a treble clef, showing chords and arpeggiated figures. The third and fourth staves are also piano accompaniment parts, with the third staff including dynamic markings *dim.* and *meno f*. The fifth and sixth staves are a grand staff (treble and bass clefs) with a piano accompaniment. The seventh staff is a grand staff with a piano accompaniment, also including *dim.* and *meno f* markings. The eighth staff is a grand staff with a piano accompaniment. The ninth staff is a grand staff with a piano accompaniment. The tenth staff is a grand staff with a piano accompaniment, including a trill (*tr*) in the bass line.

The second system of the musical score consists of six staves. The top staff is a vocal line with a treble clef and a key signature of two flats, continuing the melodic line from the first system. The second and third staves are piano accompaniment parts with treble clefs, including dynamic markings *meno f* and *dim.*. The fourth and fifth staves are a grand staff (treble and bass clefs) with a piano accompaniment, also including *meno f* and *dim.* markings. The sixth staff is a grand staff with a piano accompaniment, including *meno f* and *dim.* markings.

Nº 4. Lied, Scene, Ballade und Chor.

Song, Scene. Legend and Chorus. — Canzone, Scena, Ballata e Coro.

Ein grosses Zimmer im Hause Daland's; an den Wänden Bilder von Seegegenständen, Karten u.s.w. An der Hinterwand das Bildniss eines bleichen Mannes mit dunklem Barte und in schwarzer spanischer Tracht. Mary und die Mädchen sitzen um den Kamin herum und spinnen. Senta, in einem Grossvaterstuhle zurückgelehnt, ist in träumerisches Anschauen des Bildnisses an der Hinterwand versunken.

A large room in Daland's house; on the walls are pictures of ships, maps etc. On the back wall hangs a portrait of a man, with pale face and dark beard, wearing a black cloak. Mary and the maids are seated round the stove, spinning. Senta, leaning back in an old-fashioned arm-chair, is lost in dreamy contemplation of the portrait on the wall.

Una camera spaziosa in casa di Dalando; alle pareti laterali diversi disegni di oggetti marittimi, carte geografiche etc. Alla parete del fondo è appeso un quadro rappresentante la figura di un uomo pallido in viso, con barba bruna e vestito nero. Mary e le Damigelle sono sedute intorno al caminetto, e filano. Senta, stesa su di una sedia a braccioli con le braccia incrociate, è assorta nella contemplazione del quadro del fondo.

Allegretto moderato. ♩ = 66.

Piccolo.

Flauti.

Oboi.

Clarinetti in A.(La).

Corni in A.(La).

Corni in E.(Mi).

Fagotti.

Trombe in F.(Fa).

Tromboni.

Tuba.

Timpani in A. E. (La. Mi).

Violini I.

Violini II.

Viola.

Senta.

Mary.

Erik.

Chor der Mädchen.
Chorus of Maids.
Coro di Damigelle.

Violoncello.

Contrabasso.

Allegretto moderato. ♩ = 66.

NB. Der Dirigent möge an den dazu geeigneten Stellen stets das Tempo zurückzuhalten suchen, damit es nie zu schnell werde.
Throughout this number the Conductor should hold back the tempo where desirable, that it may not become too hurried.
Il Direttore procurerà, ai punti convenienti, di rattenere il tempo, affinché non diventi troppo affrettato.

Ob.
Clar.
Cor.
Fag.
Viol. I.
Viol. II.
Viola
Sop.
Alt.
Celli
Bassi

Chor der Mädchen.
Chorus of Maids.
Coro di Damigelle.

Summ' und
Twirl and
Ron - za e

Summ' und
Twirl and
Ron - za

Viol. I.
Viol. II.
Viola
Sop.
Alt.
Celli
Bassi

brumm', du gu-tes Räd - - - chen, mun-ter, munter dreh' dich um!
whirl, my spindle, gai - - - ly! Mer - ry, merry wheel, spin on!
fisch-i-a, o mu-li nel - - - lo, gi - ra, gi-ra in tor - - - no a tel

brumm', du gu-tes Räd - - - chen, mun - ter, mun-ter dreh' dich um!
whirl, my spindle, gai - - - ly! Mer - ry, mer-ry wheel, spin on!
fisch-i-a, o mu-li nel - - - lo, gi - ra, gi-ra in-tor-no a tel

arco

Spin - ne, spin - ne tausend Fäd - - - - - chen, gu - tes Rädchen, summ' und
 For the flax must dwindle dai - - - - - by, Pull our winter's task be
 Tor - ci il fil ro - tondo e bel - - - - - lo, all' im - pul - so del mio

Spin - ne, spin - ne tausend Fäd - - - - - chen, gu - tes Rädchen, summ' und
 For the flax must dwindle dai - - - - - by, Pull our winter's task be
 Tor - ci il fil ro - tondo e bel - - - - - lo, all' im - pul - so del mio

pizz.
pizz.

un poco ritenuto. ♩ = 50.

brumm'! Mein Schatz ist auf dem Mee - re draus, er denkt nach Haus an's from - me Kind; mein
 done. My lov - er sails the o - cean foam, And thinks of her who spins at home; Then
 pie! Il mio te - sor tra - scor - re il mar e pen - sa og nor al dol - ce a - mor; il

ben tenuto
ben tenuto
p ben tenuto
ben tenuto

pizz.
pizz.

un poco ritenuto. ♩ = 50.

gu - tes Räd - chen braus' und saus'l Ach, gäbst du Wind, er küm' ge - schwind! Ach gäbst du Wind,
 turn, my whcel, turn mer - ri - ly, Ah! Couldst thou blow him home to me! Ah! couldst thou blow,
 ven - to da col tuo ron - zar al mio fe - del o mu - li - nell Il ven - to da

Musical notation includes: *cresc.*, *mf*, *dim.*, *p*, *ritard.*, *f*, *pp*, *arco*, *ben tenuto*, *pizz.*

a tempo

a 2.

er küm' ge - schwind! Flei - - ssig, Mäd - chen! Brumm'l
 him home to me! Mer - - - ry spin - die! - ry spin - die!
 al mio fe - del! gar - zon - cel - lal! - zön - cel - lal! Gi - - ra e

Musical notation includes: *f*, *cresc.*, *dim.*, *p*, *arco*, *pizz.*, *f a tempo*

Gu - tes Räd - chen! Tra - la-ra la - la - la - la - la! Tra - la-ra la -
 Flax must dwin - die! Tra - la-ra! La - la - la - la - la! Tra - la-ra! La -
 la ro - tel - lal! Tra la ra ia la la la la la! Tra la ra la

Summ! Gu - tes Rädchen! Spinnt flei - ssig, Mädchen! Brumm!,
 fi - schia the flax - must dwin - die! Ah! mer - ry spin - die! Ah!
 fi - la, fi - la! Ah!

mf, *f*, *cresc.*, *dim.*, *mf*

la - la - la - la! Tra - la-ra la - la - la - la - la - la - la - la - la - la,
 la - la - la - la! Tra - la-ra! La - la - la - la - la! La - lu - lu - lu - la!
 la la la la! Tra la ra la la la la la la la la la!

gu - tes Rädchen! Spinnt! Spinnt flei - ssig, Mädchen, flei - ssig, Mädchen, spinnt!
 Flax must dwin - die! Spin! Spin! mer - ry spin - die, mer - ry spin - die, spin!
 fi - schia e gi - ral fi - la, gar - zon - cel - la, fi - la, fi -

cresc., *f*, *arco*

The first system of the musical score consists of ten staves. The top two staves are vocal parts with treble clefs and a key signature of two sharps (F# and C#). The next four staves are piano accompaniment, with the first two in treble clef and the last two in bass clef. The bottom two staves are bass parts, also in bass clef. The music is characterized by intricate rhythmic patterns, including sixteenth and thirty-second notes, and various rests.

The second system of the musical score continues with ten staves. It features vocal lines with lyrics in German, English, and Italian. The piano accompaniment includes dynamic markings such as *pp* (pianissimo) and *p* (piano). The bottom two staves are bass parts with complex rhythmic figures, including triplets and sixteenth-note runs.

Mary.

Eil Flei - ssig,	flei - ssig, wie sie	spin - nen!	Will je - de sich den Schatz ge -
Ay, ay, girls!	Set the wheel a -	spin - ning!	The prize of love is worth the
Ehi, bra - ve,	be - nel in ver	si fi - la!	Il te - sor per ot - te -

Ob.
Cl.
p
p
p
p
poco cresc.
p
p
p

winnen.
winning!
ner.

Die Mädchen. Maids. Le Damigelle.
Frau Ma - ry, still! Denn wohl ihr wisst das Lied noch nicht zu En - de ist! Ihr
Good Ma - ry, peace! nor pray - le so! There is an - o - ther verse, you know! Yes,
Ta - ci, Ma - ri - al fi - ni - ta la can - zo - ne non è, dobbiam can - tar! No,

p
poco cresc.
p

cresc.
f *dim.*
cresc.
p cresc. *f* *dim.*
cresc. *f* *dim.* *piu p*
cresc. *f* *dim.* *p* *piu p*

Mary.

So sing! Dem Rädchen lässt's nicht Ruh! Du a - ber, Senta, schweigst da - zu?
Sing on! But spin with right good will! What ails thee, Senta? Si - lent still?
Eb - ben! mè as - sai gra - di - ta. Ma Sen - ta è in - tenta a me - di - tar.

wisst das Lied noch nicht zu En - de ist.
yes! There is an - o - ther verse, you know!
no, fi - ni - ta la can - zon e.

cresc. *f* *dim.* *p* *piu p*
cresc. *f* *dim.* *p* *piu p*
pizz.

Ob.
Clar.
Cor.
Fag.

Summ und brumm, du gu-tes Räd - - - - - chen, mun - - - - - ter, mun-ter dreh' dich um!
 Twirl and whirl, my spin-dle, gai - - - - - ly! Mer - - - - - ry, mer-ry wheel, spin on!
 Ron - - - - - za e fi-schia, o mu-li - - - - - nel - - - - - lo, gi - - - - - ra, gi-ra in tor - - - - - no a

Summ und brumm, du gu-tes Räd - - - - - chen, mun - - - - - ter, mun-ter dreh' dich um!
 Twirl and whirl, my spin-dle, gai - - - - - ly! Mer - - - - - ry, mer-ry wheel, spin on!
 Ron - - - - - za e fi-schia, o mu-li - - - - - nel - - - - - lo, gi - - - - - ra, gi-ra in tor - - - - - no a

pp
pizz.
arco

Fl.
Ob.
Clar.
Cor.
Fag.

um! Spin - ne, spin-ne tau-send Fäd - - - - - chen, gu-tes Räd-chen, summ'
 on! For the flax must drin-dle dai - - - - - ly, T'ill our win-ter's task
 tel Tor - - - - - ci il fil ro-ton-do e bel - - - - - lo, all' im-pul-so del

Spin - ne, spin-ne tau-send Fäd - - - - - chen, gu-tes Räd-chen, summ'
 For the flax must drin-dle dai - - - - - ly, T'ill our win-ter's task
 Tor - - - - - ci il fil ro-ton-do e bel - - - - - lo, all' im-pul-so del

pizz.
arco

un poco riten. $\text{♩} = 50.$

ben tenuto
ben tenuto
p ben tenuto.
ben tenuto
p
pp
p

und brumm! Mein Schatz da drau - ssen auf dem Meer, im Sü - den er viel
be done! My lov - er sails a - cross the sea, — Ah, turn, good spin - dle,
mio piè! Il mio te - sor del Sud il mar tra - scor - ree ognor fa

summ' und brumm! und
task del be mio done! del
pizz. pizz. *p*

un poco riten. $\text{♩} = 50.$

cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
arco
ben tenuto
arco
cresc.
dim.
p
ritard.
dim.
p
pizz.
p

Gold ge-winnt; ach! gu - tes Räd - chen, saus' noch mehr! Er giebt's dem Kind, wenn's flei - ssig spinnt! Er
take no resi! — A bag of red, red gold hath he, To give to her that spins the best! To
pre - da dor e al - la sua bel - la il vuo' do nar, se può pro-var che ben fi - lòl se

f *cresc.* *p* *cresc.* *f* *dim.* *p* *cresc.*

pp *f* *p* *cresc.* *f* *dim.* *p* *cresc.*

f *p* *cresc.* *f* *dim.* *p* *cresc.*

f *p* *cresc.* *f* *dim.* *p* *cresc.*

pp *f* *p* *cresc.* *f* *dim.* *p* *cresc.*

f *p* *cresc.* *f* *dim.* *p* *cresc.*

f *p* *cresc.* *f* *dim.* *p* *cresc.*

f *p* *cresc.* *f* *dim.* *p* *cresc.*

gibts dem Kind, wenns flei-ssig spinnnt! Flei- - - ssig Mäd - chen!
give to her that spins the best! Mer - - - ry spin - dle!
può pro-var, che ben fi - - - lol gar - zon - cel - la!

Spinnt! Spinnt! Spinnt! Flei - - - ssig Mäd - chen! Brumm!
Ahl Ahl Ahl Twirl! Twirl! Twirl! mer - - - ry spin - dle! Twirl! and
Ahl Ahl Ahl fi - la, and fi - la, thou mer - - - ry spin - dle! Twirl! and
fiasco pizz. *p* *cresc.* *f* *dim.* *p* *cresc.*

f *p* *cresc.* *f* *dim.* *p* *cresc.*

f *p* *cresc.* *f* *dim.* *p* *cresc.*

p *cresc.* *mf* *tr* *mf*

f *mf* *mf* *tr* *mf*

f *mf* *mf* *tr* *mf*

f *mf* *mf* *tr* *mf*

f *mf* *mf* *tr* *mf*

f *mf* *mf* *tr* *mf*

f *mf* *mf* *tr* *mf*

f *mf* *mf* *tr* *mf*

Gu - - - tes Räd - chen! Tra - - la ra - la - la - la - la - la! Tra - - la - ra - la -
Flax must drin - dle! Tra - - la - ra! La - la - la - la - la! Tra - - la - ra! La -
la ro tel - - lal Tra la ra la la la la lal Tra la ra la

Summ', gu - - - tes Räd - chen! Spinnt, flei - ssig Mäd - chen! Brumm',
whirl, the flax must drin - dle! Spin, mer - ry spin - dle! Spin!
fi - - schia la ro - tel - lal Ahl Ahl fi - la, fi - la! Ahl

f *dim.* *mf* *mf* *dim.* *mf*

f *dim.* *mf* *mf* *dim.* *mf*

la - la - la - la! Tra - - la - ra - - la - la - la - la - la - la - la - la - la!
 la - la - la - la! Tra - - la - ra - - la - la - la - la - la - la - la - la - la!
 la - la - la - la! Tra - - la - ra - - la - la - la - la - la - la - la - la - la!

gu - tes Räd - chen! Spinn! Spinn! flei - ssig, Mäd - chen! Flei - ssig, Mäd - chen, spinn!
 flux must dwin - dle! Spin! Spin! mer - ry spin - dle! mer - ry spin - dle, spin!
 fi - schia e gi - ral! Fi - - - la, gar - zón - cel - la, fi - la, fi - - - la!

cresc. *f* *arco*

a2 *tr*

zu Senta.
Mary. to Senta.
a Senta.

Du bö - ses Kind, wenn du nicht spinnst, vom Schatz du kein Ge-schenk ge - winnst.
Thou i - -dle child! Willt thou not spin? A lov - er's gift thou ne'er wilt win!
E tu, cat - ti - va, non vuoi fi - lar? dal tuo te - sor non a - vrai don.

Sie hat's nicht Noth, dass sie sich eilt; ihr Schatz nicht auf dem Mee-re weilt; bringt er nicht Gold, bringt er doch Wild, man
No need has she to hur-ry so, Her lov-er's not at sea, you know! The maid who weds a hunt-er bold, May
Il suo te-sor non var-ca il mar; se non la-vo-ra ell' ha ra-gion; da un caccia-tor bra-mar che val se

Più lento. ♩ = 100.

più f

I. Solo.

ppp

ppp

ppp

ppp

ppp

ppp

ppp

ff

ff

ff

*lachend.
laughing.
ridendo.*

weiss ja, was ein look for game, but non un cer-vo od Jä - ger gilt! Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, hal ha! hal ha! hal ha!

Senta singt leise für sich. Senta is singing softly to herself. Senta canta sotto voce fra sè.

Più lento. ♩ = 100.

Ob. Tempo I.

Clar. *pp*

Cor III. IV. *pp*

Fag. *p*

p

pp

pp

p

pp

pp

Mary.

zu Senta. to Senta. a Senta.

Da seht ihr! Im-mer vor dem Bild! Willst du dein gan - zes jun - ges Le - ben ver - träumen vor dem Conter-fei?
 Von watch her! How she sits and stares! Sen - tu! gire o'er this child - ish fash - ion, Of mop - ing o'er a painted face!
 Ve - de - tel! o - gnor lo mira. Ma - sta - ra - i sem - pre im - mer - sa à con - tem - plar quel qua - dro?

p

pp

pp

Tempo I.

Ob. I. Solo. *p* *pp*

Clar. *p* *pp*

Fag. I. Solo *p* *pp*

più p *pp*

più p

più p

Senta: ohne ihre Stellung zu verändern. *without changing her position.* *immobile nella sua positura.* seufzend. *sighing.* *sospirando.*

Was hast du Kun-de mir ge - ge - ben, *Why didst thou wa-ken my com - pas-sion?* was mir er - züh-let, wer er sei, der ar - me *Why didst thou tell me of his case? His pit-cous*

A che nar-rar-mi la sua i - sto - ria? *chi e - gli sia dir-mi per - chè? quel po-ver'*

più p *pizz.*

Fl. *p*

Clar. *p* *p cresc.*

Cor. *p cresc.* *p* *cresc.*

Fag. *p* *p* *cresc.*

p cresc. *p* *cresc.*

p cresc. *f* *p* *cresc.*

p cresc. *f* *p* *cresc.*

Mann. *case!* *uom!*

Gott sei mit dir! *God help thee now!* *Sia lei con te!*

Die Mädchen. *Ei, ei, ei, eil* Was hö-ren wir! Sie seuf - - zet um den blei - chen
 The Maids. *Eh, eh! Eh, eh!* *mad, I vow!* *She's sigh - - ing for the ghost - ly*
 Le Damigelle. *Eh, ehil Ehi, ehil* *che di - ce mail* *So - spi - - ra all'* *uo - mo, pal - li*

Ei, ei! Was hö-ren wir! Sie seuf - - zet um den blei - - chen
Eh, eh! *She's mad, I vow!* *She's sigh - - ing for the ghost - - ly*
Ehi, ehil *che di - ce mail* *So - spi - - ra all'* *uo - - mo pal - - li*

p cresc. *arco* *f* *p* *p* *cresc.*

p cresc. *f* *p* *p* *cresc.*

Fl. *cresc.*

Ob.

Clar. *p*

Cor. *p cresc.*

Fag. *cresc.*

Vcllo u. Bassc. *p cresc. f p f*

Den Kopf ver-liert sienoch da - rum,
Herbrain is turned, I sorely fear!
Per lu - i el - la impaz - zi - sce,

nichts hilft es, wenn ich täg-lich brumm, komm, Senta! Wend' dich doch her-um!
To all I say she lends no ear! Come, Senta! Come and sit you here!
e nul-la val che ognor le gridi: Vien, Senta, ri-vol - gi - ti di qua!

Mann.
man!
do!

Da sieht man, was ein Bild doch kann.
So fierce a flame can fan - cy fan!
Oh! guarda, un qua-dro ha tal po - ter!

mf

p

mf

p

mf

p

f

mf

p

mf

p

Sie hört euch nicht!
She does not hear,
Nè in - ten - der vuoll

Sie ist ver - liebt!
The girl's in love!
Pre - saè da -

Sie ist ver - liebt!
The girl's in -
mor, d'a - mor, d'a -

liebt!
love!
 mor!
 Sie ist ver-
The girls in
 Pre - sa e da - mor!
 ver - liebt!
In love!
 d'a - mor!
 Ei, eil
Eh, eh!
 Ehi, ehi!
 Ei, eil
Eh, eh!
 Ehi, ehi!
 Ei, eil
Eh, eh!
 Ehi, ehi!
 Ei, eil
Eh, eh!
 Ehi, ehi!
 Wenn's nur nicht
'twill sure a
 Pur - ché non

Hän - del giebt! Denn E - rik hat gar hei - sses Blut, dass er nur kei - nen Schaden thut! Sagt
scan - dal prore! For E - rik's blood is young and warm, He well might do the man a harm! Take
 na - sca - no que - re - lee ancor di - sgra - zi - e che E - rik hä san - gue ar - den - te! Se

ih- r mich ernstlich bö- se ma - chen?
foolish jesting makes me an - gry!
 mi fa - re - te ar - rab - bi - ar.

Die Mädchen singen so stark wie möglich und drehen die Spinnräder mit grossem Geräusch, gleichsam um Senta nicht Zeit zum Schmälen zu lassen.
The Maids sing as loud as they can, and make a great noise with their spinning wheels, so as to give Senta no time to scold them.
 Le Damigelle ripigliano fortissimo e con fretta comica spingendo gli arcolai con veemenza e tutte di conserva per non dar tempo a Senta di rimproverarle.

Summ — und brumm du gu - tes Räd - - - - - chen mun - ter, mun - ter
Whirl — and whirl, my spindle, gai - - - - - ly! Mer - ry, mer - ry
 Ron - - - za e fi - schia o mu - li - nel - - - - - lo. gi - ra, gi - ra in -

mun - - - ter.
Me - - - ry,
 gi - - - ra,

dreh — dich um.
wheel spin on!
 tor - - - no a tel!

mun - ter dreh dich um.
mer - ry wheel spin on!
 gi - ra in tor - no a tel!

Spin - - - ne, spin - ne tau - send Fäd - - -
For the flux must dwindle dai - - -
 Tor - - - ci il fil ro - ton - do e bel - - -

Spin - - - ne, spin - ne tau - send Fäd - - -
For the flux must dwindle dai - - -
 Tor - - - ci il fil ro - ton - do e bel - - -

The first system of the musical score consists of seven staves. The top two staves are vocal lines in treble clef. The middle three staves are piano accompaniment in treble clef, featuring a rhythmic pattern of eighth notes. The bottom two staves are piano accompaniment in bass clef. The key signature is one sharp (F#) and the time signature is 4/4.

Senta.

Oh! Macht dem dummen Lied ein
 Ah! this dull song why thus pro-
 Oh! fi - ni - re - te que - sto

The second system of the musical score consists of seven staves. The top two staves are vocal lines in treble clef. The middle three staves are piano accompaniment in treble clef. The bottom two staves are piano accompaniment in bass clef. The key signature is one sharp (F#) and the time signature is 4/4.

- - - chen!
 - - - ly!
 - - - lo

Gu - tes Räd - chen
 Till our win - ter's
 all' im - pul - so

summ'
 tusk
 del

und
 be
 mio

brumm'!
 done!
 piè.

- - - chen!
 - - - ly!
 - - - lo

Gu - tes Räd - chen
 Till our win - ter's
 all' im - pul - so

summ'
 tusk
 del

und
 be
 mio

brumm'!
 done!
 piè.

The third system of the musical score consists of seven staves. The top two staves are vocal lines in treble clef. The middle three staves are piano accompaniment in treble clef. The bottom two staves are piano accompaniment in bass clef. The key signature is one sharp (F#) and the time signature is 4/4.

En - de! Es brummt und summt nur vor dem Ohr.
 long you! Its whirl and whirr are empty sound!
 can-to! E fi - la e gi - ra so - de sol.

Wollt ihr, dass ich mich zu euch wen - de,
 If I must come and sit a - mong you.
 Vo - le - te che mi volga a vo - - i?

so sucht was
 Can not some
 miglior can -

The fourth system of the musical score consists of seven staves. The top two staves are vocal lines in treble clef. The middle three staves are piano accompaniment in treble clef. The bottom two staves are piano accompaniment in bass clef. The key signature is one sharp (F#) and the time signature is 4/4.

Solo.

ob. *p*

Cl. *p*

p *p* *p* *p* *mf*

p *p* *pp* *p* *pp* *p*

be-sse-res her-vort
bet-ter song be-found?
zon can-ta-te a me!

Hört, was ich ra-the: Frau Ma-ry singt uns die Bal-
No! stop your cho-rus! Let Ma-ry sing the ballad
Sen-ti - -teilmio con-si-glio: ne can-ti Ma-ry la-bal-

Gut! Sin-ge dul!
Well, sing us onel!
Bei! can-ta tul

pizz. *p* *pp* *p* *arco* *p* *arco*

pp *mf* *pp*

marc. ma p

fp *fp* *p* *fp* *fp* *p*

la - - de.
for us!
la - - ta.

Mary.

Be-wah-re Gott, das fehl-te mir!
Now heavn for-bid! I dare not do it!
Id-dio mi guardi, al-tro non manca!

Den flie-genden Hol-län-der lasst in Ruh!
The Fly-ing Dutchman! Let him rest!
L'O-lan-de-se vo-lan-te ri-po-sar la-sciam!

fp *fp* *fp* *fp* *fp* *fp*

cresc. *fp* *fp* *fp* *fp*

p *cresc.* *fp* *fp* *fp*

p *cresc.* *fp* *fp* *fp*

p *cresc.* *f* *pizz.* *p*

p *cresc.* *f* *f* *pizz.* *p*

p *cresc.* *f* *f* *pizz.* *p*

Senta,
 Wie oft doch hört' ich sie von dir,
 How oft - - en have I list- en'd to it!
 Pur quante vol- te da te l'u- diil
 ich sing' sie selbst!
 Since she will not,
 La can- to io stes- sa at-

Be- wah- re Gott, das fehl- te mir.
 Now heu- en for- bid! I dare not do it!
 Mi guar- di Id- di- o al - tro non manca!

p *cresc.* *f* *f* *f*

p *cresc.* *f* *f* *f*

piu p *p* *Cor. mut. subito in D (Ré).* *p*

piu p *in D.* *p*

arco *pp* *p*

pp *arco* *pp* *p*

pp *arco* *pp* *p*

Hört, Mädchen, zu!
 I'll do my best!
 ten- te a me!
 pizz.

Lasst mich's euch recht zu Her- zen füh- ren, des Aermsten Loos, es muss euch rüh- ren!
 If ye have pi- ty, now I'll proce- ed! His aw- ful doom must sure- ly move it!
 Che vò toc- car- - vi il co- re, di lui nar- rando la sorte or- ren- da!

arco *pp* *p*

pp *arco* *pp* *p*

p *pp* *p*

p

Musical score for woodwinds and strings. Includes parts for Clarinet in G, Cor. mut. in G, and Cor. mut. in B basso. Dynamics include p, dim., and I. Solo.

Vocal score for Mary. Includes lyrics in German, French, and Italian. Dynamics include p, dim., and ppu. Performance instructions: ärgertlich, annoyed, con dispetto.

Musical score for Clarinet in B (Si b) and piano. Dynamics include p and ppp.

Die Mädchen rücken, nachdem sie ihre Spinnräder bei Seite gesetzt haben, die Sitze dem Grossvaterstuhle näher und gruppieren sich um Senta. Mary bleibt am Kamin sitzen und spinnt fort. The maids, having put their wheels aside, draw their seats nearer to the big arm-chair, and group themselves around Senta; Mary stays by the stove, and keeps spinning. Le Dâmitelle mettendo da una parte i loro arcolai si approssimano colle loro sedie alla poltroncina di Senta; Mary rimane presso il camino e fila.

Musical score for piano. Dynamics include pizz., p, and ppp.

Ballade.
Legend.
Ballata.

Allegro non troppo. ♩. = 63.

The musical score is arranged in a standard orchestral format. At the top, it is titled "Ballade. Legend. Ballata." with the tempo "Allegro non troppo. ♩. = 63." and the marking "Piccolo." above the first staff. The score consists of the following parts:

- Piccolo:** First staff, marked *ff*.
- Flute:** Second staff, marked *f* and *ff*.
- Clarinet:** Third staff, marked *f* and *ff*.
- Violin I:** Fourth staff, marked *f* and *ff*.
- Violin II:** Fifth staff, marked *f* and *ff*.
- Viola:** Sixth staff, marked *f* and *ff*.
- Cello:** Seventh staff, marked *f* and *ff*.
- Double Bass:** Eighth staff, marked *f* and *ff*.
- Tuba:** Ninth staff, marked *ff* and *molto marcato*.
- Percussion:** Tenth staff, marked *ff*.
- Violoncello/Double Bass:** Eleventh and twelfth staves, marked *f* and *ff*.
- Double Bass:** Thirteenth and fourteenth staves, marked *ff* and *molto marcato arco*.

Dynamic markings include *ff* (fortissimo), *f* (forte), and *dim.* (diminuendo). Performance instructions include *molto marcato* and *trem.* (tremolo). The score is in 6/8 time and features a key signature of two flats.

Allegro non troppo. ♩. = 63.

dim. *p*

p *mf* *mf*

p *mf* *p* *mf*

p *mf* *p* *mf*

p *mf* *p* *mf*

p *pp*

mf *p* *mf*

mf *p* *mf*

mf *p* *mf*

im Grossvaterstuhl.
 Senta: *in the big arm-chair.*
 sempre seduta sulla sedia a braccioni.

f

Jo - ho - hoel Jo - ho - ho - hoel Ho - ho - hoel Jo - hoel Traft ihr das Schiff im Mee - re an, blut-
 And hast thou seen the phan - tom ship, Like
 Yo - ho - ho! Yo - ho - ho - ho! Yo - ho - ho! Yo - ho! Sull' on - de er - ran - te in - con - tra - si na -
 Bei bö - - sem Wind und Stur - meswuth um -
 The wind was wild, the seu was wroth, As
 Jo ho hoel Jo ho ho hoel Ho ho hoel Jo - hoel Un di la pro - - ra nau - fra - ga ten -

mf *p*

mf *p*

Ob. *p* *p* *p* *p*
 Cl. *p* *mf* *p* *mf*
 Fl. *p* *mf* *p* *mf*
 Bassoon *p* *mf* *p* *mf*
 Bass *p* *mf* *p* *mf*
 Violin I *pp* *p* *mf* *mf*
 Violin II *p* *mf* *p* *mf*
 Viola *p* *mf* *p* *mf*
 Cello *p* *mf* *p* *mf*
 Double Bass *p* *mf* *p* *mf*

roth die Se - - - gel, schwarzder Mast? Auf ho - - hem Bord der blei - che Mann, des
blood the sails, and black the mast? Up - on the deck the ghost - ly man, His
 vil dai ne - - - ri al - be - ri, con ros - - se ve - - le e un pal - li - do noc -
 seg - - len wollt' er einst ein Cap, er flucht' und schwur mit tol - lem Muth: in
once he strove to clear the bay; The buf - - fled seu - - man swore an oath: „I
 tan - - do a un ca - - - po vol - ge - re in - van be - stem - - mia e giu - - ra, di -

Piccolo *mf* *p* *mf* *p*
 Fl. *pp* *pp* *pp* *pp*
 Bassoon *p* *f* *p* *f*
 Bass *pp* *p* *mf* *mf*
 Violin I *p* *mf* *p* *mf*
 Violin II *p* *mf* *p* *mf*
 Viola *p* *mf* *p* *mf*
 Cello *p* *mf* *p* *mf*
 Double Bass *p* *mf* *p* *mf*

Schif - - fes Herr, wacht oh - ne Rast. Hui! _____ Wie saust der
long hair stream - - ing to the blast? Hui! _____ So pipes the
 chier che lo go - - ver - - na. Hui! _____ che orri - - bil
 E - - wig - keit lass' ich nicht ab! Hui! _____ Und Sa - - tan
will not rest till Judgment Day!'' Hui! _____ And Sa - - tan
 sfi - - - da e - ter - - - ni nem - - - bil Hui! _____ L'o - de Sa -

Wind! Jo-ho-hel Jo-ho-hel Hui! Wie pfeift's im Tau! Jo-ho-hel
 wind! Yo-ho-hey! Yo-ho-hey! Hui! how shrill it sings! Yo-ho-hey!
 ven - to! Jo hël Jo ho è! Hui! Si-bi-la e fi - schia! Jo hël
 hört's! Jo-ho-hel Jo-ho-hel Hui! Nahm ihn beim Wort! Jo-ho-hel
 heard, Yo-ho-hey! Yo-ho-hey! Hui! the fu - tal word! Yo-ho-hey!
 tan! Je ho è! Jo ho è! Hui! la sfi - da ac-cet - ta. Jo hël

ho-jo-hel Hui! Wie ein Pfeil fliegt er hin, oh - ne Ziel, ohne Rast, ohne Ruh'!
 Yo-ho-hey! Hui! Like an ar - row the ship fli - eth on, Never resting, for aye!
 Jo ho è! Hui! lo so - spin - ge sul mar sen - za fin, senza mai ri-po - sar!
 ho-jo-hel Hui! Und ver-dammt zieht er nun durch das Meer, ohne Rast, ohne Ruh'!
 Yo-ho-hey! Hui! He is doomed o'er the o - cean to roam, never resting, for aye!
 Jo ho è! Hui! Lo con - dan - na a va-gar sen - za fin, senza mai ri-po - sar!

Più lento. ♩ = 100.

Doch kann dem blei-chen Man - ne Er - lö - sung ein - stens noch wer - den,
 Yet might a wo - men's hand - the doom - ed nun de - liv - er,
 Del pal - lid' uo - mo anco - ra po - tria can - gia - re la sor - te
 Doch, dass der ar - me Mann noch Er - lö - sung fän - de auf Er - den,
 Yet from his doom will heuren the wretch - ed man de - lin - er,
 Pur al ca - sti - go un ter - mi - ne il ciel, il cielo ha se - gna - to,

Più lento. ♩ = 100.

fänd' er ein Weib, das bis in den Tod ge - treu ihm auf Er - den. Ach! Wann wirst du, blei - cher See - mann, es fin - den?
 Could he but find one true heart on earth to love him for e - cer. Ah! pal - lid wan - d'r'er, - when wilt thou find her?
 don - na in a - mor fe - de - le, in a - mo - re fi - no al - la mor - te. Ah! quan - do, o pal - li - do noc - chier, la tro - ve - ra - i?
 zeigt Got - tes En - gel an, wie sein Heil ihm einst kön - ne wer - den. Ach! Kön - test du, blei - cher See - mann, es fin - den!
 Can he but find a maid - en on earth to love him for e - cer. Ah! pal - lid wan - d'r'er, - when wilt thou find her?
 un an - ge - lo, un an - gel del cie - lo l'ha de - cre - ta - to. Oh! ven - ga, o pal - li - do noc - chier, ven - ga l'o - ral

gerührt und ergriffen. CHOR Ach! Kön - test du, blei - cher See - mann, es fin - den!
 deeply moved. zum 2. Verse. Ah! pal - lid wan - d'r'er, - when wilt thou find her?
 commosso e sotto voce. Oh! ven - ga, o pal - li - do noc - chier, ven - ga l'o - ral

Violoncelli senza Cb. trem.

Tempo I.

piu p
p cresc.
f dim.
p

Be - tet zum Him - mel, dass bald ein Weib Treu - e ihm halt!
 Pray ye with me that hea - ven may send her to him soon!
 Che pre - sto in - con - tri don - na fe - del, preghiamo il ciell
 Be - tet zum Him - mel, dass bald ein Weib Treu - e ihm halt!
 Ruise we our prayersthat hea - ven may guide him to her soon!
 Che pre - sto in - con - tri don - na fe - del, preghiamo il ciell!

Gegen Ende des Verses kehrt Senta sich gegen das Bild. Die Mädchen hören theil -
 nahmvoll zu; Mary hat aufgehört zu spinnen.

Towards the end of this verse, Senta turns towards the portrait. The maids listen with interest, and even Mary has stopped spinning.

Verso la fine di queste strofe Senta si volge al ritratto. Le Damigelle prestano attenzione, e Mary ha cessato di filare.

Be - tet zum Him - mel!
 Pray we to hea - ven!
 Preghiam, pre - ghia - mo il ciell

piu p
marc.
cresc.
f dim.
p

Tempo I.

Musical score for the first system, consisting of multiple staves. Dynamics include *p*, *f*, and *mf*. The music is in a minor key and features complex rhythmic patterns.

Senta, die schon beim zweiten Verse vom Stuhle aufgestanden war, fährt mit immer zunehmender Aufregung fort.
Senta, who has risen from her chair at the second verse, continues with ever-increasing excitement.
 Senta continua con crescente emozione.

Musical score for the second system, including vocal lines and piano accompaniment. Dynamics include *mf*, *p*, and *più p*.

Vor An - - ker al - - le sie - ben Jahr' ein Weib zu frei'n, geht er an's Land; er
As oft as se - - ven years are told, He comes to land, a wife to woo; But
 Sett' an - - ni ei gi - - - ra e Pan - co - ra a fon - - - do al - fin pre - - ci - pi - ta; di

poco riten. più ritard. Lento. a tempo Allegro.

Musical score for the third system, including vocal lines and piano accompaniment. Dynamics include *p*, *f*, *pp*, *ff*, and *trem.*

frei-te al - le sie - hen Jahr' noch nie ein treu-es Weib er fand. Hui! „Die Se - gel
countless years have o'er him roll'd, And ne-ver yet has maid been true. Hui! then hoist the
 don - na fi - da in trac - cia ei va nè mai la tro - va. Hui! „Le ve - le ai

più p poco riten. più ritard. Lento. ff a tempo Allegro.

auf! Jo-ho-hel Jo-ho-hel Hui! „Den An - - ker
 sails! Yo-ho-hey! Yo-ho-hey! Hui! to sea once
 ven - - ti^o! Jo hèl Jo ho èl Hui! „La pro - - ra all'

acceler.

los^o! Jo-ho-hel Jo-ho-hel Hui! „Falsche Lieb' falsche Treu! Auf in See, ohne Rast, ohne
 more! Yo-ho-hey! Yo-ho-hey! Hui! fickle heart! broken faith! Sail a - way, ever on, ever
 on - da^o! Ho hèl Jo ho èl Hui! „Tornai fiot - tia sol-car sen-za fin, senza mai ri-po-

fp acceler. cresc.

Musical score for the first system, featuring vocal and piano parts. The score includes dynamic markings such as *f*, *dim.*, and *più p*. The piano part consists of a grand staff with treble and bass clefs. The vocal part is written on a single staff. The score is in a key signature of two flats and a common time signature.

Senta, zu heftig angegriffen, sinkt in den Stuhl zurück. — Die Mädchen singen nach einer Pause tief ergriffen leise weiter.
Senta, quite overcome, sinks into the chair. After a pause, the Maids, who are deeply affected, continue the song softly.

Ruh!
 on!
 sar!

Senta, commossa troppo violentemente, si getta supina sulla sedia a braccioli; le Damigelle dopo una pausa proseguono sommessamente.

Molto più lento. $\text{♩} = 88.$

Musical score for the second system, including vocal lines with lyrics in German, Italian, and English, and piano accompaniment. The lyrics are:
 German: Ach! wo weilt sie, die dir Got - tes
 Italian: Ah! uen - ry wan - d'rer, where is
 English: Ah! quan - do a - mi - co il cie - lo fa -
 German: Ach! wo weilt sie, die
 Italian: Ah! where is she that
 English: Ah! quan - do a - mi - co, a -

Musical score for the third system, including vocal lines with lyrics in German, Italian, and English, and piano accompaniment. The lyrics are:
 German: En - gel einst kön - ne zei - gen? Wo triffst du sie, die bis in den Tod dein blie - be treu ei - gen?
 Italian: she that shall de - liv - er? Where wilt thou find a maid - en on earth to love thee for e - ver?
 English: rà pla - car — tua sor - te, fa - rà pla - car da don - na fe - de - le fino al - la mor - te?
 German: dir — treu ei - gen? Die Got - tes En - gel dir — kön - ne zei - gen?
 Italian: shall — de - liv - er? Where wilt - thou find a maid faith - ful for e - ver?
 English: mi - co il cie - lo fa - rà pla - car, fa - rà — pla - car tua sor - te?

Allegro con fuoco. ♩ = 80.

ob. Cl. in F (Fa) Cor. in B (Sib)

più f

von plötzlicher Begeisterung hingerissen, springt vom Stuhle auf.
Senta, starts up from her seat, carried away by sudden inspiration.
improvvisamente ispirata salza dalla sedia.

Ich sehs, die dich durch ihre Treu — er — lö — se! Mög' Got — tes En — gel mich dir zei — gen! Durch
Mine be the faith — ful heart that shall — re — deem thee! Yea! though for thine my life be giv — en, Through
Io vò sal — var — ti, a te — fe — de — le! A me ti gui — di ami — ca stel — la; ti

Allegro con fuoco. ♩ = 80. *più f*

F1 colla parte a tempo a 2

Trmb. in F (Fa) Tromboni Tuba. Timp.

ad lib

mich sollst du das Heil er rei — chen. das
me shalt thou find grace with hea — ven, thou
gui — di a — mi — ca stel — la ed i — o, ti

colla parte a tempo

The musical score consists of several systems. The first system includes piano accompaniment with dynamics like *piu f*, *ff*, *p*, and *cresc.*. The second system features a vocal line with lyrics in Italian and German, starting with *Sen - ta!* and *Erik, ist zur Thuere hereingetreten...*. The third system continues the vocal line with lyrics like *Willst du mich verderben?* and *Help, E-rik, help!*. The fourth system shows the vocal line with lyrics *Sie ist von We al-most ellè im-paz-*. The piano accompaniment continues with various dynamics and markings.

Sen - ta!
Sen - ta!
Sen - ta!

Erik, ist zur Thuere hereingetreten und hat Senta's Ausruf vernommen.
Erik, is standing at the door, and has heard Senta's cry.
si presenta all' uscio.

ad libitum

Sen - - ta! Willst du mich verderben?
Sen - - ta! Willt thou de-stroy me?
Sen - - ta! mo - rir vu - oi farmi?

Sen - - tal
Sen - ta
Sen - - ta!

Helft, E - rik, uns!
Help, E - rik, help!
A - ju - tol a - ju - to!

Sie ist von
We al - most
ellè im - paz -

Helft E - rik, uns!
Help, E - rik, help!
A - ju - tol a - ju - to! ellè im - paz -

Ob. *f*

Cl. *f dim.*

f dim.

f dim.

f dim. p più p fp

p

f dim. p più p fp

f dim. p più p fp

f dim. p più p fp

Mary.

Ich fühl' in mir das Blut ge - rin - nen!
It makes my blood run cold to hear her!
 Io sen-to in me ge-lar.si il san - gue!

Abscheu - lich Bild, du sollst hin - aus! Kommt nur der Va - ter erst nach
Ah! hi - deous picture, down you come, As soon as mas-ter reaches
 Fu - ne - sta im - ma - go spa - ri - rai ap - pe - na qui giun - gail ge - ni -

Sin - nen!
fear her!
 zi - tal

Sin - nen!
fear her!
 zi - tal

f dim. p più p fp

f dim. fp

ob.

Clar. in A. (La)

Hörner in A. (La)

Hörner in E. (Mi)

in E. u. A. (Mi e La)

pp

f

p

cresc.

cresc.

f

p

p

cresc.

cresc.

f

p

p

cresc.

Senta, die in ihrer letzten Stellung verblieben, und von Allem nichts vernommen hatte, wie erwachend und freudig auffahrend, who has not moved, and has realized nothing of what is going on around her, seems suddenly to become awake and radiant with joy. che era rimasta nell'ultima sua positura, e nulla aveva inteso, come svegliandosi di slancio tutta giuliva.

Der Va-ter kommi?
My father here!
Ar-ri-vail pa - - dre?

Haus. düster.
home! Erik, gloomily.
tor. seriamente.

Der Va - ter kommt. Vom Fel - sen sah sein Schiff ich nah'n.
Her fu - ther's here. I saw his ship; 'twas just in port.
Or, o - ra ar - riva. Da una ru-pe io scor - si vi-ci-no il suo na - vil.

Sopr. 1.

Sopr. 2.

Sopr. 3.

Sie sind da-

They're home from

Es-si son

p dim.

cresc.

f

p

p

cresc.

p

cresc.

cresc.
p cresc.
cresc.
cresc.

più cresc.
più cresc.
più cresc.

ausser sich in grosser Geschäftigkeit.
Mary, fussily.
 fuori di sè.

Nun seht, zu was eu'r Treiben frommt! Im Hause ist noch nichts ge - than!
 Now see! your nonsense costs you dear! They'll find the house all out of gear!
 Ec - co! insensa - te e nulla in ca - sa, nulla in ca - sa è fat - to an - cor!

heim. Sie sind da - heim! Sie sind da - heim! Sie sind da -
 sea! They're home from sea! They're home from sea! They're home from
 quà, son quà, son quà! Es - si son quà, son quà, son

più cresc.
più cresc.

più cresc.

più cresc.

più cresc.

mf cresc.

più cresc.

Die Mädchen
keeping the
trattenen -

Nun seht, zu was eu'r Treiben frommt! Im Hau-se ist noch nichts ge - than!
Now see! your nonsense costs you dear! They'll find the house all out of gear!
Ec - co! insensa-te e nulla in ca - sa, nul-lain ca-sa è fat - to an - cor!

Halt!
No!
Fer - me

heim!
seu!
quà!

Auf, eilt hin - aus!
Come, come a - way!
Su, le-ste, andiam!

Auf, eilt hin - aus!
Come, come a - way!
Su, le-ste, andiam!

Auf, eilt hin - aus!
Come, come a - way!
Su, le-ste, andiam!

Auf, eilt hin - aus!
Come, come a - way!
Su, le-ste, andiam!

Prestissimo possibile. $\text{♩} = 100.$

zurückhaltend.
muids back.
dole.

halt! Ihr blei - bet fein im Haus! Das Schiffsvolk kommt mit lee - rem Ma - gen.
No! at home you all must stay! The sail - ors sure are faint with hunger.
 là! Or - mai res - tar con - vien! I ma - ri - nai man - giar vor - ran - no.

aus! wie! là! aus! wie! diam.
 Ah! wie viel hab' ich ihn zu
How can we wait an in - stant
 Quan - te do - man - de e che que -

Prestissimo possibile. $\text{♩} = 100.$

staccato
p
staccato
pp
pp staccato
pp
pp staccato
pp staccato

p
p
p

In Küch und Kel-ler, säu - met nicht!
So to the kit-chen off you go!
Al - la cu - ci - na, non tar - diam!

fra- gen!
lon- ger!
stio- ni!

Ich hal- te mich vor Neu- gier nicht!
So ma- ny things we want to know!
Oh! quanta ab- biam cu- rio - si - tà!

Ach! wie viel hab ich ihn zu fra- gen!
How can we wait an in- stant lon- er!
Quan- te do- mande e che que- stio- ni!

Ich hal - te mich vor Neu- gier
So na - ny things we want to
Oh! quanta ab- biam cu- rio - si -

Piccolo.

Lasst euch nur von der Neu-gier pla - - - - - gen!
 Well, you must wait a lit - tle long - - - - - er!
 Le - ste, al la - vor! po - tre - te po - - - - - i.

Ach! wie viel hab' ich ihn zu fra - - - - - gen, ich hal - te mich vor Neu-gier
 No, no, no! not an in - stant long - - - - - er. So ma - nythings we want to
 Che do - man - - - de che que - stio - ni, oh! quan - - - - - tà, oh! quanta abbiám cu - rio - si -

Ach! wie viel hab' ich ihn zu fra - - - - - gen, ich hal - te mich vor Neu-gier
 No, no, no! not an in - stant long - - - - - er. So ma - nythings we want to
 Che do - man - - - de che que - stio - ni, oh! quan - - - - - tà, oh! quanta abbiám cu - rio - si -

nicht!
 know!
 tà!

Ach! wie viel hab ich ihn zu fra - - - - -
 How can we wait an in - stant long - - - - -
 Quan - te do - mande e che que - stio - - - - -

Vor Al - lem geht an eu - re Pflicht!
 And first your du - ties you must do!
 ogn' al - tra bra - ma sod - di - - sfar!

nicht! Schon gut! So bald nur auf - ge - tra - - - gen, hält hier uns län - ger kei - ne
 know! Well, well! Than du - ty love is strong - - - er, yet we must first our du - ty
 tà! Eb - ben! Com - piu - te no - stre cu - - - re, chi ci rat - tien? cor - ria - mo

gen! Ich hal - te mich vor Neu - gier nicht! Mich hält hier län - ger kei - ne Pflicht, kei - ne
 er! So ma - ny things we want to know! Yet we must first our du - ty do! du - ty
 ni! Oh! quanta ab - biam cu - rio - si - tà! Chi ci rat - tien? cor - ria - mo là, cor - ria - mo

p, f, pizz., arco

p cresc. più cresc.

p cresc. più cresc.

p cresc. più cresc.

p cresc. più cresc.

p cresc. più cresc.

p cresc. più cresc.

p cresc. più cresc.

p cresc. più cresc.

p cresc. più cresc.

p cresc. più cresc.

p cresc. più cresc.

Lasst von der Neu - gier euch nur pla - gen, vor Al - lem geht an
 Yes, you must wait a lit - tle long - er, And you must first your
 Le - ste, al la - vor! po - tre - te poi o - gni bra - ma ri

Pflicht. Schon gut, schon gut! So bald nur auf - ge - tra - gen, hält län - ger hier uns kei - ne
do! Yes, yes, yes! Than du - ty love is stronger, yet we must first our du - ty
lä! Eb - ben, eb - ben! Com - piü - te no - stre cu - re, chi ci rat - tien? cor - ria - mo

Pflicht. Schon gut, schon gut! So bald nur auf - ge - tra - gen, hält län - ger hier uns kei - ne
do! Yes, yes, yes! Than du - ty love is stron - ger, yet we must first our du - ty
lä! Eb - ben! Com - piü - te no - stre cu - re, chi ci rat - tien? cor - ria - mo

Pflicht. Schon gut! So - bald nur auf - ge - tra - gen, hält län - ger hier uns kei - ne Pflicht, so
first! Yes, yes! Than du - ty love is stron - ger, yet we must first our du - ty *do!* Than
lä! Eb - ben! Com - piü - te no - stre cu - re, chi ci rat - tien? cor - ria - mo *lä!* Cöm -

p cresc. più cresc.

p

più cresc.

f *più f*

f *più f*

f *più f*

f *più f*

f *più f*

f *ben tenuto*

f *ben tenuto*

f *ben tenuto*

eu - - re Pflicht! Geht an eu - - re Pflicht! Vor Al-lem geht an eu-re
 du - - ty do! first your du - - ty do! Yes, you must first your du - ty
 com - - pen - sar, o - gni bra - - - ma, ogn' al - tra bra - ma sod - di -

Pflicht, so - bald nur auf - ge - tra - gen, hält uns hier län - - - - ger kei - ne
 do! Than du - ty love is strong - er, yet we must first _____ our du - ty
 là! fi - ni - te no - stre cu - re, cor - ria - mo là! _____ cor - ria - mo

Pflicht, so bald nur auf - ge - tra - gen, hält uns hier län - - - - ger kei - ne
 do! Than du - ty love is strong - er, yet we must first _____ our du - ty
 là! fi - ni - te no - stre cu - re, cor - ria - mo là! _____ cor - ria - mo

bald nur auf - ge - tra - gen, hält län - ger hier uns kei - ne Pflicht, hält uns hier län - ger kei - ne
 du - ty love is strong - er, yet first our du - ty we must do, yes, first our du - ty we must
 piu - te no - stre eu - re, chi ci rat - tien? cor - ria - mo là! chi ci rat - tien? cor - ria - mo

f *arco* *ben tenuto*

f

Pflicht! Vor Al - lem geht an eu - re Pflicht! Vor Al - lem geht an eu - re
 do! Yes, you must first your du - ty do! yes, you must first your du - ty
 sfar. ogn' al - tra bra - ma sod - di - sfar! Le - ste, al la - vor! le - ste, al la -

Pflicht, hält hier uns län - ger kei - ne Pflicht
 do! yes, we must first our du - ty do!
 là! cor - ria - mo là! cor - ria - mo là!

Pflicht, hält hier uns län - ger kei - ne Pflicht
 do! yes, we must first our du - ty do!
 là! cor - ria - mo là! cor - ria - mo là!

Pflicht, hält uns hier län - ger kei - ne Pflicht, hält uns kei - ne Pflicht!
 do, yes, first our du - ty we must do, we must our du - ty do!
 là! chi ci rat - tien? cor - ria - mo là! cor - - ria mo là!

Pflicht! Lasst euch nur von der Neu-gier pla-gen! Vor Al-lem geht an eu-re
do! you must wait just a lit-tle long-er, And first your du-ties you must
 vor! al la-vo-ro! po-tre-te po-i, ogn'al-tra bra-ma sod-di-

Ach! wie viel hab' ich ihn zu fra-gen, Ach, wie viel! Ich hal-te mich vor Neu-gier nicht, ich hal-te mich
How can we wait! So ma-ny things we want to know! How can we wait and wait, when we've so much we would
 Quan-te do-man-de e qua-i que-stio-ni, qua-i-que-stio-ni, qua-i-que-stio-ni! Oh! quanta ab-biam cu-rio-si-tà, cu-rio-si-

Ach! wie viel hab' ich ihn zu fra-gen, wie viel, wie viel! Vor Neu-gier hal-te ich mich nicht, vor Neu-gier halt' ich mich
How can we wait, when we've so ma-ny things we want to know! How can we wait, how can we wait, when we've so much we would
 Quan-te do-man-de e qua-i que-stio-ni, qua-i-que-stio-ni! Oh! quanta ab-biam cu-rio-si-tà, qua-lé cu-rio-si-

Ach! wie viel hab' ich ihn zu fra-gen!
How can we wait an in-stant long-er!
 Quan-te do-man-de e qua-i que-stio-ni!

Ich hal-te mich vor Neugier
So ma-ny things we want to
 Oh! quanta ab-biam cu-rio-si-

The musical score consists of several systems. The top system includes a vocal line and piano accompaniment. The piano part features a prominent bass line with a 'cresc.' marking. The vocal line has a 'pù, f' marking. The second system continues the piano accompaniment with 'pù, f' markings. The third system shows the vocal line with lyrics and piano accompaniment. The fourth system continues the piano accompaniment. The fifth system shows the vocal line with lyrics and piano accompaniment. The sixth system continues the piano accompaniment. The seventh system shows the vocal line with lyrics and piano accompaniment. The eighth system continues the piano accompaniment. The ninth system shows the vocal line with lyrics and piano accompaniment. The tenth system continues the piano accompaniment.

cresc.

pù, f

pù, f

pù, f

pù, f

f *pù, f*

pù, f

pù, f

pù, f

Pflicht! Lasst euch nur von der Neu - - gier pla - - gen, vor Al - lem geht an eu - re
dol! Yes, you must wait a lit - - tle long - - er, yes, you must first your du - ty
sfar! Le - ste, al lavor! po - tre - - te po - - i ogn' al - tra bra - ma sod - di -

nicht! Ich hal - te mich vor Neu - gier nicht, ich hal - - - -
know! So ma - ny things we want to know, we want
tà! Oh! quan - ta ab - biam cu - rio - si - tà, cu - rio - - - -

nicht! Ich hal - te mich vor Neu - gier nicht, ich halt' mich nicht, ich halt', ich
know! How can we wait, how can we wait! So ma - ny things we want, we
tà! Oh! quan - ta ab - biam cu - rio - si - tà, oh! quan - ta, quan - ta ab - biam cu - rio - - - -

nicht! Ich hal - te mich vor Neu - - - - gier, vor
know! How can we wait an in - - - - stant, how
tà! Oh! qua - le, qual ne pun - - - - ge cu -

pù, f

pù, f

Al - lem geht an eu - - re Pflicht! In Küch' und Kel - Jer! Säu - met nicht! Geht an eu - re
you must first your du - - ty do, So to the kit - chen off you go, yes, you all must
 al - tra bra - ma sod - - di - sfar, ogn' al - tra bra - ma sod - di - - sfar, _____ ogn' al - tra

län - ger hier uns kei - ne — Pflicht! Schon gut! So bald nur auf - ge tra - - - gen, hält
first our du - ty we must do! Yes, yes! Thun du - ty love is strong - - - er, yet
 ei rat - tien? cor - riam, cor - riam! Eb - ben! Compiu - te no - stre cu - - - re, chi

kei - ne Pflicht, hält hier uns kei - ne Pflicht! Schon gut! So bald nur auf - ge tra - gen, hält län - ger hier uns
we must do, our du - ty we must do! Yes, we our du - ty first must do, yes we our du - ty
 ria - mo là, cor - riam, cor - ria - mo là! Eb - ben! com - piu - te no - - - stre cu - re, chi ei rat - tien? chi

kei - ne Pflicht, hält hier uns kei - ne Pflicht! Dann hält uns län - ger kei - - - ne Pflicht, hält län - ger hier uns
we must do, our du - ty we must do! Yes, we our du - ty first must do, yes we our du - ty
 ei rat - tien? cor riam, cor ria - mo là! Eb - ben! com - piu - te no - - - stre cu - re, chi ei rat - tien? chi

Pflicht! Säu - - met nicht! Lasst euch nur von der Neu - gier pla - gen! Vor Al - lem geht an eu - re
go, all must go! Yes you must wait a lit - tle long - er, So to the kit - chen off you
 bra - - ma sod - - di - sfar! Al - la cu - ci - na, le - ste, sü, al - la, cu - ci - na, le - - ste,

län - ger hier uns kei - ne Pflicht! So - bald — nur auf - ge - tra - gen hält län - - ger hier uns kei - ne
first our du - ty we must do! Yes, yes! — our love than du - ty is strong - - er, yes! tis ve - ry
 ci rat - tien? cor - riam, cor - riam! Eb ben! — chi ci rat - tie - ne? cor - ria - - mo là, cor - ria - mo

kei - ne Pflicht, hält hier uns kei - ne Pflicht! So - bald — nur auf - ge - tra - gen hält län - - ger hier uns kei - ne
first must do, our du - ty we must do! Yes, yes! — our love than du - ty is strong - - er, yes! tis ve - ry
 ci rat - tien? cor - riam cor - ri - amo là! Eb ben! — chi ci rat - tie - ne? cor - ria - - mo là, cor - ria - mo

kei - ne Pflicht, hält hier uns kei - ne Pflicht! So - bald — nur auf - ge - tra - gen hält län - - ger hier uns kei - ne
first must do, our du - ty we must do! Yes, yes! — our love than du - ty is strong - - er, yes! tis ve - ry
 ci rat - tien? cor - riam cor - ri - amo là! Eb ben! — chi ci rat - tie - ne? cor - ria - - mo là, cor - ria - mo

Pflicht, vor Al - lem geht an eu - re Pflicht, an eu - re Pflicht! — Mary hat die Mädchen hinaus.
go! So to the kit - chen, to the kit - chen off you go! — getrieben und ist ihnen gefolgt.
sù, or sù, or sù, sen - za indu - giar, sen - za indu - giar! — *Mary drives the Maids out,*
and follows them.
Mary spinge fuori le Damigelle
e le segue.

Pflicht, hält uns län - ger kei - ne Pflicht, dann hält uns län - ger kei - ne Pflicht! —
true! yet our du - ty we must do, yes, yes, our du - ty we must do! —
là, si, cor - riam, cor - ria - mo là, si, si, cor - riam, cor - ria - mo là! —

Pflicht, hält uns län - ger kei - ne Pflicht, dann hält uns län - ger kei - ne Pflicht! —
true! yet our du - ty we must do, yes, yes, our du - ty we must do! —
là, si, cor - riam, cor - ria - mo là, si, si, cor - riam, cor - ria - mo là! —

Pflicht, hält uns län - ger kei - ne Pflicht, dann hält uns län - ger kei - ne Pflicht! —
true! yet our du - ty we must do, yes, yes, our du - ty we must do! —
là, si, cor - riam, cor - ria - mo là, si, si, cor - riam, cor - ria - mo là! —

No 5 Duett.

Duet. — Duetto.

Allegro appassionato. $\text{♩} = 76$.

Piccolo.

Flauti.

Oboi.

Clarineti.
in A. (La). in B. (Sib).

Corni vent.
in A. (La). muta in F. (Fa).

Corni ord.
in E. (Mi). muta in Es (Mib).

Fagotti.

Trombe vent. in F. (Fa).

Tromboni I. II. III.

Tuba.

Timpani in F. B. (Fa. Sib).

Violino I.

Violino II.

Viola.

Senta.

Erik.

Violoncello.

Contrabasso.

Senta will ebenfalls fort; Erik hält sie zurück.
Senta is just going when Erik holds her back.
Senta fa per andarsene colle altre, ma è trattenuta da Erik.

Bleib'	Sen-tal	Bleib' nur ei-nen Au-genblick!	Aus meinen
Stay,	Sen-tal	Stay for one short mo-ment!	Ah! bid me
Sen-ta,	re-sta	so-lo un istante an-co-ra!	Dà fine a

Allegro appassionato. $\text{♩} = 76$.

Qua-len reisse mich! Doch willst du, ach! so verdirbnich ganz! O Sen-ta, sprich, was aus mir
 torments end at last! Ah! tell me, tell me must I die? O Sen-ta, speak! what is my
 mie - i tor - mentil! Oh! fam-mi, fammito - sto mo - rir! Ah! Senta, di, che mai sa-

Was ist? Was soll?
 What dost thou mean?
 Cos' è? che di-ci?

*zögernd,
 he sitating.
 esitando.*

Fl.
 Ob.
 Cl. in B. (Sib.)
 in F. (Fa.)
 in Es. (Mib.)

Erik.
 wer - den soll? Dein Va - ter kommt, eh' wieder er ver - reist, wird er voll - bringen, wasschon oft er woll - te...
 fate to be? Thy futher's here, and ere he sail a - gain, He will ac - complish what he long huth purposed.
 rà di me? Tuopadre ar - ri - va, e pria di ri - par - tir, ei com - pi - rà quel che da un pezzo bra - ma...

colla parte tempo

poco ritard.

Senta.

Und was meinst du?
 And what is that?
 Che raten - di tu?

(mit Entschluss und Verzweiflung.)
 (with resolution and despair.)
 (con risoluzione disperata.)

Dir ei - nen Gat - - - - - ten ge - ben
 He'll give thy hand in marriage!
 Ei ti da - ra u - no spo - sol

poco ritard.

a tempo, ma un poco ritenuto. $\text{♩} = 66.$

Erik.

Mein Herz voll Treu - e bis zum Ster - ben, mein dürf - - tig Gut, mein
 Though all I have is thine for ev - er, My guins are few from
 Il cor fe - ri - to a mor - te d'a - mor. l'in - cer - ta sor - te

p dolce

p a tempo, ma un poco ritenuto. $\text{♩} = 66.$

Ob. *p*

pp *p* *p cresc.*

p *p* *p* *cresc.*

p *p* *p* *cresc.*

Erik

Jä - ger - glück, darf so um dei - ne Hand ich wer - ben? Stösst mich dein Va - ter
 day to day; To win thy hand should I en - dea - vour Will not thy fa - ther
 di cac - cia - tor per - met - ter mi po - tran bra - mar e do - mandar di

p *p* *p* *p cresc.*

p *p* *p* *p cresc.*

Fl.

Ob. *p* *mf* *mf* *dim.* *pp*

f *f* *p* *mf* *mf* *dim.*

f *f* *p* *mf* *mf* *dim.*

f *f* *p* *mf* *mf* *dim.*

nicht zu - rück? Wenn dann mein Herz im Jam - mer bricht, sag, Sen - ta, wer dann
 say me nay? Speak! must I die of mi - se - ry? Sen - ta, wilt thou not
 te la man? E se il do - lor mi spez - za il cor, Sen - ta, chi fia, che

f *p* *mf* *dim.* *p*

Ob. molto riten.

für mich spricht? Wenn dann mein Herz in Jammer bricht, wenn dann mein Herz in Jammer bricht, sag' Sen - ta,
 plead for me? Ah! must I die of mi - se - ry, Ah! must I die of mi - se - ry? Ah, Sen - ta!
 par - li per me? Seil duol mi spez - za il cor, chi fia, che par - li in mio fa - vor? chi fia, che

cresc. p cresc. f p cresc. f p cresc. f p
 cresc. p cresc. f p cresc. f p
 cresc. p cresc. f p
 p cresc. f
 p cresc. f
 p cresc. f
 p cresc. f
 p cresc. f
 p cresc. f

pizz.
 pizz.
 pizz.
 pizz.
 pizz.
 pizz.

f molto riten.

a tempo

Ob.

Cl.

Fg.

arco

pp arco p arco dim.

pp arco p arco dim.

pp arco p arco dim.

Senta.

Ah! schweige, E - rik, jetzt! Lass mich hin -
 Ah, E - rik, say no more! I must be -
 Ah! ta - ci, ta - ci, E - rik! Or debbo an -

wer dann für mich spricht? will thou plead for me?
 par - li in mio fa - vor?

pp arco p arco p dolce

pp a tempo p p

Ou.
Cl.
Cor. III. IV.
Fg.

aus, den Va - - - ter zu be - grü - ssen! Wenn nicht wie sonst an Bord die Toch - ter kommt,
gone! My fa - - - ther waits my greet - ing. Would he not right - - - ly doubt his daugh - ter's love,
dar il pa - - - dre ad in - contrar. Se a bor - do ve - nir ei non mi ve - de,

p *dim.* *p* *dim.* *p*

Cor. I. II.

wird er nicht zür - nen müs - sen, wird er nicht zürnen müssen?
Were she not there to meet him, were she not there to meet him?
chi sa qual co - sa ei cre - de, chi sa - qual co - sa ei cre - de!

Erik.
Du willst mich
Thou'lt leave me
Fug - gir - mi

cresc. *p* *cresc.* *f* *dim.* *p* *cresc.* *f* *dim.* *p* *cresc.* *f* *dim.* *p* *cresc.*

Ich muss zum Bord!
I can not stay!
 Lo deb-bo, E-rik!

Ach, lass' mich fort!
I must a - way!
 Nol pos-so, no!

Ach! lass' mich fort!
I can not stay!
 Nol pos-so, no!

fliehn!
thus?
 vuoi!

Du weichst mir aus?
Thou wilt not heed!
 M'as-col - ta Sen-tal!

Du weichst mir aus?
Thou'll leave me thus?
 M'as-col - ta, Senta!

Du willst mich
Thou wilt not
 Fug-gir - mi

Ich muss zum Bord!
I must a - way!
 Lo deb-bo, E-rik!

Ach, lass' mich fort!
I must a - way!
 Nol, pos-so. nol

Ich willst mich
Thou wilt not
 Fug-gir - mi

fliehn!
heed!
 vuoi?

Du weichst mir aus!
Thou wilt not heed!
 M'as-col - ta tu!

Du willst mich
Thou'll leave me
 Fug-gir - mi

fliehn!
thus?
 vuoi?

a tempo

Fliest du zu - rü - ck vor die - ser Wun - de, die du mir schlugst im Lie - bes - wahn? Ach,
 Have pi - ty on this heart, neigh - bor - ken, On wounds that thou a - lone canst heal! By
 Fuggir, fug - gir per - ché in me s'a - pre d'a - mor fa - tal, fa - tal fe - ri - ta? Ah!

a tempo

hö - - - remich zu die - - ser Stun - de, hör' mei - ne letz - - te Fra - - ge an!
 all the vows we two have spo - ken, Think, ere thou scorn my last up - peal!
 m'o - - di. m'o - di, ri - spon - di - mi an - co - ra, un' ul - ti - ma vol - - ta, m'o - - di tu!

p *mf* *dim.* *pp*
p *mf* *dim.*
p *mf* *dim.*
p *cresc.* *mf* *dim.* *p*
p *cresc.* *mf* *dim.* *p*
p *cresc.* *mf* *dim.* *p*
 Wenn die - ses Herz im Jam - mer bricht, wird's Sen - ta sein, die für mich spricht?
 Say, must I die of mi - se - ry? Sen - ta! wilt thou not plead for me?
 E seil do - lor mi spez - za il cor, Sen - ta, par - le - rai di me in fa - vor?

F1. *Ob.* *colla parte* *p dolce*
Cl. *p* *cresc.* *colla parte* *p dolce*
Corni in F. (Fa) *cresc.* *f* *p* *p dolce*
p cresc. *f* *p* *tempo*
p cresc. *f* *p* *tempo*
p cresc. *f* *p* *tempo*
ad lib. *in Verzweiflung. in despair. disperato.* *p*

Wenn die - ses Herz im Jammer bricht, wenn die - ses Herz im Jammer bricht, wird's Sen - ta sein, die für mich spricht?
 Ah! must I die of mi - se - ry! Ah! must I die of mi - se - ry! Ah, Sen - ta! Say thou'lt plead for me!
 Se il duol mi spez - za il cor, mi spezza il cor, tu par - le - rai, ah! Sen - ta, in mio fa - vor?

Fl. 1. *p*

Cl. *p*

p

Senta.

Wie? Zwei - felst du an mei - nem Her - zen? Du zweifelst, ob ich gut dir bin?
 What? dost thou fear I do not love thee? Am I not al - ways true and kind?
 Che? du - bi - tar non - te - mi di me, di me, dell' a - mor mio?

p

Ob. *p*

p cresc.

cresc.

p cresc.

p cresc.

p cresc.

p

p cresc.

p cresc.

p cresc.

Oh! sag, was weckt dir sol - che Schmer - zen? Was trübt mit Arg - wohn dei - nen Sinn?
 How can such false sus - pi - cion more thee? What dark fore - bo - ding clouds thy mind?
 Chi di so - spet - to si a - tro - ce l'a - ni - ma ti fe - ri - a?

p

p cresc.

p cresc.

tempo

colla parte

colla parte

ad lib.

ad lib.

Erik. Thy father what cares he for aught but gold! Erik. Thy father what cares he for aught but gold!

Und Senta, thou how can I wholly con- tar su

Dein Va-ter, ach! nach Schä-tzen geizt er nur! Und Senta Du, wie dürft' auf dich ich

Tuo padre... ah! - - mè! sete ha di gioje e d'orol E Senta, tu... co-me con- tar su

tempo

colla parte

ad lib.

zäh-len? trust thee? te? Erfüll-test du nur ei - ne meiner Bitten? Kränkst du mein Herz nicht

Say, hast thou hearken'd once to my en - treaties? Dost thou not dai - ly

Quando es - au - di-stiun' u - ni-ca mia pre-ce? E o - gni gi-or-no mi

p cresc.
p cresc.
p cresc.
p cresc.

p cresc.
cresc.
cresc.
p cresc.
f

Dein Herz?
Thy heart!
Il cor?

Das Bild?
The portrait!
Il quadro?

je - den Tag?
wound my heart!
stra - zii il cor.

Was soll ich den-ken? Je-nes Bild-
Then, the por-trait! Is it true?
E che de - vo pen - sar? Quel quadro...

Lässt du von dei-ner Schwärmerei wohl
Why wilt thou ne-ver leave this i - dle
Deh! sfuggia quel fa - ta - le esal - ta -

p cresc.
cresc.
f
f
f

p
cresc.
cresc.
p
cresc.
cresc.
cresc.
cresc.

Kann mei-nem Blick Theil - nah-me ich ver-weh - ren?
Must I then close my eyes to all a - round me?
E chi po-tria vie - - tar lo sguardo agli oc - chi?

ab?
dreaming?
mento.

Und die Bal - la - de?
And then, the le - gend -
E la bal - la - - ta...

p
cresc.
cresc.
p
cresc.

I. Solo.

f *p*

I. Solo.

f *p*

f *pp* *p dolce* *p*

f *pp* *p*

f *pp* *p*

Ich bin ein Kind, und weiss nicht, was ich sin - ge!
 What of the song? 'Tis but a girl-ish fan - cy!
 Io son fan-ciul-la nè so quel che mi can - ti!

Heut' noch sangst du siel
 Did I not hear thee sing it?
 og-gian-cor la can-tas-til

f *pp* *p*

Ob.

Cl.

Fag. *p*

p *più p* *pp* *trem.* *pp* *pp*

p *pp* *pp* *pp* *pp*

p *pp* *pp* *pp* *pp*

O sag, wie? fürch-test du ein Lied, ein Bild?
 But thou, art thou jea-lous of a song, a pic-ture?
 Ma di, di... te - mi un i - ma-go, un can-to?

p

Du bist so bleich, — sag,
 Thy face is pale! — say,
 Sei tan-to pal-li-da... che...

p *pp* *pp* *pp*

p *pp* *pp* *pp*

Fl.
Ob.
Cl.

cresc.
f
più cresc.

cresc.
f
più cresc.

cresc.
f
più cresc.

cresc.
f
più cresc.

p
cresc.
f
più cresc.

cresc.
f
più cresc.

cresc.
f
più cresc.

Soll mich des Aerm - - sten Schre - ckensloos nicht rüh - ren?
 Must I not feel com - pas - sion for his sor - rows?
 Chi fia cui del mi - - se - ro non muo - va il fa - to?

soll-te ich's nicht fürch-ten?
 am I not right-ly jea-lous?
 che ne ho ti - mo-re!

cresc.
f
più cresc.

cresc.
f
più cresc.

f colla parte
fp
f

f
f
f
f
f
f

Oh, prah - le nicht!
 Ah! say no more!
 Non ti van - tar!

Mein Lei-den, Sen - ta, rührt es dich nicht mehr?
 My sor-row, Sen - ta, is it nought to thee?
 Oh! Sen-ta, Senta, di me non hai pie - tà?

Vcll. e Bass.

f
f
f

Was kann dein Lei-den sein? Kennst je - nes Un-glück-sel'-gen Schick-sal du?
 What is thy grief to his! I tell thee, ne-ver man was doomed like this!
 Qual pe - na mai ti at - tris - ta? Non t'è no - to il de - stin di quel me - schi - - no?

Ob. I. Solo.
 Lento. $\text{♩} = 76$
 molto espressivo
 cresc. *f*

pp *f*
pp *f*
pp *f*
pp trem. *f*
pp trem. *f*
ptrem. *f*

Senta { führt Erik dicht vor das Bild und deutet darauf.
 leads Erik up to the Portrait, to which she points.
 conduce Erik davanti il quadro.

Fühlst du den Schmerz, den tie - fen Gram, mit dem her - ab auf
 Canst thou not feel the dumb de - spair That looks from out those
 A te quell' uom che innan - te stà dim - mi pie - tà non

Presto.

Piccolo.

Flauti.

Oboi. a 2

Clar.

Cor. vent. in F. (Fa).

Cor. ord. in F. (Fa).

Fag.

Trombe vent. in F. (Fa).

3 Tromb.

Timp.

fresco.

ff

Was er-
What of-
Per-che

Gott schü - tze dich! Sa-tan hat dich um-garnt!
 God save thee yet! Satan hath snared thy soul!
 Id-dio ti guar - di! T'ha Sa-tàno av - vin - ta!

fresco.

ff

Presto.

Recit.

The first system of the musical score features a vocal line in the upper staff and piano accompaniment in the lower staves. The vocal line begins with a recitative style, marked 'Recit.'. The piano accompaniment consists of arpeggiated chords in the right hand and a steady bass line in the left hand. A dynamic marking of *pp* (pianissimo) is present in the lower right of the system.

The second system continues the musical score. The vocal line has a few notes before a long rest. The piano accompaniment continues with arpeggiated figures. A dynamic marking of *p* (piano) is visible in the lower middle of the system.

schreckt dich so?
 frights thee so?
 ma - i?

Sen-ta; lass dir ver-traun! Ein Traum ist's, hör' ihn zur War-nung an!
 Sen-ta, be warned in time! Now hear me; this was the dream I dreamed.
 Sen-ta, or m'o - di tu! È'un so-gno, l'o-di... pos-sa gio-var-ti an - cor!

Recit.

The third system shows the vocal line with lyrics and the piano accompaniment. The vocal line is in a recitative style, marked 'Recit.'. The piano accompaniment continues with arpeggiated chords.

Sostenuto. ♩ = 96.

Cor. *pp*

Fag. *pp*

Timp. *pp*

trem. *pp*

trem. *pp*

trem. *pp*

Senta setzt sich erschöpft in den Lehnstuhl nieder; bei dem Beginn von Erik's Erzählung versinkt sie wie in magnetischen Schlaf, so dass es scheint als träume sie den von ihm erzählten Traum ebenfalls. Erik steht an den Stuhl gelehnt zur Seite.

Senta sinks exhausted into the arm-chair. As Erik begins his story, she passes into a magnetic trance, and seems herself to be dreaming the dream that Erik relates to her. Erik stands, leaning over the side of the chair.

Senta si siede affranta dall'emozione al principio del racconto di Erik; ella è presa come da un sonno magnetico e sembra sogni essa stessa quanto le vien narrato. Erik è al suo fianco appoggiato alla sedia.

mit gedämpfter Stimme.
in a suppressed tone.
con voce velata.

Auf ho - hem Fel - sen lag ich träumend, sah un - ter
Up - on the cliffs I fell a - dreaming, The mighty
Sull' al - ta ru - pe gia - cea dor - men - te, sotto a' miei

pizz. *pp*

Sostenuto. ♩ = 96.

Cor.

Fag.

mir des Mee - res Fluth; die Bran - dung hört' ich, wie sich schäumend am U - fer brach der Wo - gen
deep be - neath me lay; I heard the sea - tides shore - ward streaming, The air was dark with fly - ing
pie - di l'on - da del mar, av - vol - to - tan - do - si foscae fre - men - te, la sal - da ri - va ve - nia a spruz -

Clar.

Cor. 1.u.2.

Fag.

pp

pp

pp

trem.

pp

trem.

pp

pp

p 2^o: Solo

Wuth! Ein fremdes Schiff am na - hen Stran - de erblickt' ich, seltsam, wun - der - bar; zwei
 spray. With - in the bay a ship had an - chored, Mys - te - rious, si - lent, full of awe; Two
 zar. Quan - do al mio fian - co ve - do an - rar - si ig - no - to e bel - lo na - vil stra - nier, e duenoc -

pizz.

p

pp

pp

pp

p

cresc.

dim.

pp

divisi in 3 parti

divisi in 3 parti

p

p

p

mit geschlossenen Augen.
 with closed eyes.
 con gli occhi chiusi.

Der And - re?
 The o - ther?
 Nell' al - tro?

Män - ner nah - ten sich dem Lan - de, der Ein', ich sah's, dein Va - ter war. Wohl erkannt' ich ihn...
 men up - on the shore were land - ing, In one your fa - ther's face I saw! Ah! too well I know
 chie - ri da quelsbar - car - si; nell'un tuo pa - dre mi par ve - der. Ben lo rav - vi - so...

pizz.

p

cresc.

dim.

Oboi. a 2

Clar.

Cor.

Fag.

3 Tromb.

divisi in 2 parti

divisi in 3 parti

mf *dim.* *p* *pp* *dolce*

(wie zuvor.) und düstrém Blick... Und ich?
 (as before.) That nea-ry look- And I?
 (come prima.) lo sguardo o seu-ro... (auf das Bild deutend.) Ed io?
 (pointing to the picture.)
 (mostrando il ritratto.)

mit schwarzem Wams - und blei - cher Mien'... der See - mann er. Du kamst vom
 that dus - ky cloak, that face so pale, - 'Twas he! the same! Forth from the
 la giub - ba - ne - ra, pal - lido il vi - so... quel l'uo - mo lui! An - dar ti

pizz. *mf* *dim.*

F1.

Oboi.

Clar.

Cor.

Fag.

3 Tromb.

accelerando

cresc. *p* *f* *mf* *dim.*

cresc. in Es *cresc.*

cresc. *p* *cresc.* *fp* *cresc.* *mo*

p. cresc. *fp* *cresc.*

Hau - se her; du flogst, den Va - ter zu be - grü - ssen... Doch kaum noch sah' ich an dich langén, du
 house you came; you flew to give your father greet - ing But scarce - ly was there time for meet - ing, When,
 veg - gio - da ca - sa il padread in - con - trar. Ma quando a lor presso tu giun - gi, ti

arco *cresc.*

accelerando

accelerando

In 3 parti

(mit steigender Spannung.) Er hub mich auf...
 (with rising excitement.) He raised me up!
 (con più emozione.) Ei mi sol-le-va...

stürztest zu des Frem - den Fü - ssen, ich sah dich sei - ne Knieumfangen... An sei - ne Brust, - voll
 loud - ly on the stran - ger call - ing, Down at his feet I saw you falling! Close to his breast, And
 git - ti a' piedi del - lo stra - nie - ro, le sue gi - noc - - chia stringendo al core... Stretta al suo se - no dibaciar -

Cello. arco
 Basso. f

accelerando

Lento.

in 3 parti

Und dann? (Senta mit unheimlicher Verwunderung anblickend.)
 And then? (pauses a moment, watching Senta with amazement.)
 E poi? (guardandolo con sorpresa.)

Inbrunst hingst du dich an ihn, du küsstest ihn mit hei - sser Lust... sah'ich auf's Meer euch flieh'n.
 breath - less in his arms you lay! Warm kis - ses on his cheek you pressed, And then you sailed a - way!
 den - ti gli co - pri il viso, con improv - vi - sa pie - na d'a - mor... Sul mar vi scorgo fug - gir.

Lento.

Allegro con fuoco. $\text{♩} = 84.$

Piccolo.

Fl.

Ob.

Cl.

Cor.

Tromb. vent F. (Fa)

Tromboni

Tuba

Timpani

in C.

ff

a 2

ff

ff

ff

ff

Schnell erwachend, in höchster Begeisterung.
waking suddenly, with exaltation.
 svegliandosi nell'eccezzo dell'esaltazione.

Er sucht mich auf! — Ich muss ihn sehn!
 My hour has come! — To him I go!
 E - gli mi cer - ca! Tro-var lo vò!

Ent - setz - - - lich!
 Ah! dread - - - fulthought!
 O cru - da sor - te!

ff

ff

Allegro con fuoco. $\text{♩} = 84.$

ff *ff*

tempo

Musical score for the first system, featuring multiple staves with complex notation, including dynamics like *ff* and *tr*.

Musical score for the second system, including performance directions like *colla parte* and *ad lib.*

— Mit ihm — muss ich — zu Grun-de gehn!
 — For his — am I — in weal or woe!
 — Con lui — la mor - te — dis-fi - de - rò!

Mir wird es klar!
 What can I do!
 non m'ingan-nò...

Sie ist da - hin!
 The end is near!
 mio so-gno orren - do

Mein Traum sprach wahr!
 My dream comes true!
 il ver par - lo!

Musical score for the third system, including lyrics and dynamics like *ff* and *tempo*.

Violini I
Violini II
Viola
Cello
Basso

Timpani muta in D.A. (Ré e La)

Flauti
Ob.
Cl.
Cor. ff
Fg.
Trmb.
Celli.

divisi

Erik stürzt voll Verzweiflung und Entsetzen ab.
Erik rushes out in horror and despair.
Erik fugge pieno di raccapriccio.

Flauti
Ob.
Cl.
Cor. ff
Fg.
Trmb.
Celli.

Senta, nach dem Ausbruche ihrer Begeisterung in stummes Sinnen versunken, verbleibt in ihrer Senta, after this outbreak, seems lost in thought. She remains still in the same position, with Senta dopo questo eccesso di esaltamento resta in una muta contemplazione, e sempre nella

Vello u Bass

Fl. ritenuto Più lento. Andante.

Ob. *p*

Cl. *più p*

più p

p *pp* *pizz.* *arco* *divisi tremolo* *pp*

pp *pp* *pp* *pp*

Stellung, den Blick auf das Bild geheftet.
her eyes fixed on the Portrait.
stessa positura cogli occhi fissi al quadro.

Leise, aber tief ergriffen.
softly, but with deep emotion.
sotto voce, ma con profonda emozione.

Ach, mäch-test
Ah, pal-tid
Ah, quan-do, o

ritenuto Più lento. Andante.

pp

du blei-cher See-mann, sie fin-den! Be-tet zum Him-mel, dass bald ein Weib Treu-e ihm...
was-drer, when will thou find her! Raise we our prayers that heu-ven may guide thee to her...
pal-li-do noc-chier, la tro-ve-ra-i? Che pre-sto in-con-tri don-na fe-del, pre-ghia-mo...

Die Thüre geht auf, Daland und der Holländer zeigen sich.
The door opens, and the Dutchman and Daland appear.
Sapre la porta, e vi si vedono Daland e l'Olandese.

Nº 6. Finale Arie Duett und Terzett.

Aria, Duet and Trio.

Aria, Duetto e Terzetto.

Der Holländer ist sogleich eingetreten, Senta's Blick streift von dem Bilde auf ihn, sie stösst einen gewaltigen Schrei der Ueberraschung aus, und bleibt wie festgebannt stehen, ohne ihr Auge vom Holländer abzuwenden. Der Holländer schreitet, die Augen auf Senta geheftet, langsam in den Vordergrund.

The Dutchman has just entered. Senta turns her gaze from the picture to him; she gives a loud cry of surprise, and stands spell-bound, without taking her eyes off the Dutchman. The Dutchman, his eyes fixed on Senta, advances slowly to the front of the stage.

Lo sguardo di Senta passa dal quadro all'Olandese. Ella manda un grido di sorpresa, e resta immobile come soggiogata da una potenza magica, senza distogliere i suoi occhi dall'Olandese. L'Ola, dese osservando Senta, s'avvanza lentamente sulla-scena.

Moderato. ♩ = 80.

Piccolo.

Flauti.

Oboi.

Clarinetti in A. (La.)

Corni vent. in G. (Sol.)

Corni ord. in D. (Ré)

Fagotti.

Timpani in D. A. (Ré.La.)

Violini I.

Violini II.

Viola.

Senta.

Holländer.

Daland.

Violoncello.

Contrabasso.

Moderato. ♩ = 80.

Flauti
Oboi
Clar.
Cor. vent. G. (Sol)
Cor. ord. D. (Ré)
Fag.
Timp.

a tempo

arco
mf cresc. f
accelerando a tempo

arco
mf cresc. f
accelerando a tempo

arco divisi
mf cresc. f
accelerando a tempo

arco divisi
mf cresc. f
accelerando a tempo

Daland ist unter der Thür stehen geblieben, und scheint zu erwarten, dass ihm Senta entgegenkomme.
Daland has stopped just inside the door, and seems to wait for Senta to come to him.
Daland si sofferma alla porta, quasi aspettando che Senta gli venga incontro.

pizz. p
pizz. p
pizz. p
pizz. p

arco
p sempre
arco
p sempre
arco
p sempre

Daland sich allmählig Senta nähernd.
Daland gradually approaches Senta.
Daland avvicinandosi a Senta.

Daland

Mein Kind, du siehst mich auf der Schwelle... Wie?
My child! is this the way you greet me? What!
Mia figlia, ah! ec-co-mi giun-to al-fi-ne... Che?

Timp.

p piu p

kein Um-ar-men? kei-nen Kuss? Du bleibst ge-bannt an dei-ner
no em-bra-ces! not one kiss! Wilt thou not e-ven run to
non un ba-cio, un sa-lu-to? Im-mo-bi-le tu res-ti

p sempre
piu p

Oboi
Clar.
Cor.
Fag.
Timp.

Senta

als Daland bei ihr anlanet, ergreift sie seine Hand.
as Daland comes up to her, she takes his hand.
allorchè Dalando giunge presso di lei, ella gli prende la mano.

Gott dir zum
God keep thee
Io ti sa-

Stel - le? Ver - dien' ich, Sen - ta, sol - chen Gruss?
meet me? Was e - - ver wet - come cold as this?
là? Per - - chè, per - chè, Sen - ta, ta - le accogliem - za?

mf cresc. *mf cresc.* *p cresc.* *p cresc.*

ihn näher an sich ziehend.
drawing him close to her.
traendolo più vicino a sé.

Gruss! Mein Va - ter, sprich, wer ist der Frem - de?
safel! But, fa - ther, say, Who is the stran - ger?
lu - to! O pad - re, dim - mi, chi è quel stra - nie - ro?

Daland lächelnd.
Daland, smiling.
Dalando sorridente.

Drängst du mich?
Pa - tience, pray!
Saperlo bra - - mi?

Arie. — Aria.

Allegro moderato. $\text{♩} = 112.$

Musical score for the first system. It features a vocal line and piano accompaniment. The piano part includes staves for the right and left hands, with dynamic markings such as *p*, *cresc.*, *f*, and *p*. The vocal line begins with a *p* dynamic and includes a *pizz.* marking.

Daland.

Mügst du, mein Kind, den fremden Mann willkommen hei - ssen!
 Willst thou not give a heart-y wel-come to the stran - ger?
 Or ben, tu puoi dar-gli, se vuoi il ben ve - nu - to!

Musical score for the second system. It features a vocal line and piano accompaniment. The piano part includes staves for the right and left hands, with dynamic markings such as *pizz.*, *cresc.*, *f*, and *p*. The vocal line includes a *divisi* marking.

Allegro moderato. $\text{♩} = 112.$

Musical score for the third system. It features a vocal line and piano accompaniment. The piano part includes staves for the right and left hands, with dynamic markings such as *p* and *ben tenuto*. The vocal line includes a *ben tenuto* marking.

See - mann ist er, gleich mir, das Gastrecht spricht er an. Lang' oh - ne Heimath, stets auf fer - nen, wei - ten
 He is a sea-man, too, and well may claim the right; Far hath he travell'd, much hath known of storm and
 E'un uom di mar qual me, che vien qui ad - spi - tar. Da in-fi - do mar, re - mo - ti li - dio - gnor co -

Musical score for the fourth system. It features a vocal line and piano accompaniment. The piano part includes staves for the right and left hands, with dynamic markings such as *p* and *div.*. The vocal line includes a *div.* marking.

Rei - sen, in frem - den Lan - den er der Schä - tze viel ge - wann. Aus sei - nem
 dan - ger, His ship is full of gold, and gems that blind the sight! He will re -
 stret - to a va - li - car, te - sor pre - zio - si po - tè ar - re - car. E que - sti of -

Va - ter - land ver - wie - sen, für ei - nen Heerd er reich - lich lobnt! Sprich, Sen - ta, würd' es dich ver -
 wand with am - ple trea - sure Those who will give him hearth and home; Speak, Sen - ta! wouldst thou feel dis -
 frir, of - frir ei vuo - le, a chi ri - cet - to gli da - rà. Di, Sen - ta, dim - mi non ti at -

p cresc. - - - f

p cresc. - - - f

p cresc. - - - f

p cresc. - - - f

pp p cresc. f

pp p cresc. f

pp p cresc. f

*p Senta nickt beifällig mit dem Kopfe.
Senta inclines her head in assent.
Senta china la testa.*

driessen, wenn die-ser Frem-de bei uns wohnt, wenn die ser Frem - de bei uns wohnt?
pleasure, Should he hence - forth our guest be - come? Should this stran - ger our guest be - come?
 te - dia ch'io gli of-frail no-stro tet - - to, di, non t'at - te - dia, Sen - - ta?

p cresc. f p

p cresc. f p

p poco cresc.

p poco cresc.

p poco cresc.

p poco cresc.

p poco cresc.

sich zum Holländer wendend.
to the Dutchman.
all' Olandese.

Sagt, hab ich sie zu viel ge-prie - sen? Ihr seht sie selbst, ist sie Euch recht? Soll ich vom
Say, have I just - ly sung her prais - es? Behold her now! Is she to thy mind? Con-fess, she
 Dimmi ti sem - bra for-sei-per - bo-le quan-to di lei, di lei nar-ra-i? Al - tro non

p dolce p pp poco cresc.

p poco cresc.

p poco cresc.

pp staccato poco cresc.

pp staccato poco cresc.

Fl.
Ob.
Cl.
Cor.
Fag.

p cresc.
cresc.
p cresc.
p cresc.
p cresc.

p
cresc.
p
cresc.
p
cresc.

Lob noch ü - ber - flie - ssen? Ge - steht, sie zie - ret ihr Ge - schlecht! Ge - steht, — ge - steht, sie
 shines with all the gra - ces, The per - fect flower of wo - man - kind! Con - fess! — con - fess, she
 vo - gliò a - des - soag - giun - ge - re, or tu co - no - sce - re po - tra - i, tu stes - so, tu

Vcello & Bass.
p
cresc.

Fl.
Ob.
Cl.
Cor.
Fag.
3 Tromb.
Timp.

f
f
f
f
f
f
f

p
pp
p
pp
p
pp
p
pp

mf cresc.
mf cresc.

ad lib.

zie - ret, sie zie - - - ret ihr — Ge - schlecht!
 shines the flower of wo - - - man - kind!
 stes - so! i vez - - - zi, il suo can - dor.

Der Holländer macht eine bejahende Bewegung.
 The Dutchman makes a gesture of assent.
 L'Olandese china la testa in segno di assenso.

Daland wendet sich wieder zu Senta.
 Daland turns again to Senta
 Daland si rivolge nuovamente a Sen - ta.

Fl.
Ob.
Cl.
Cor.
Fag.

Mögst du, mein Kind, dem Manne freundlich dich er - wei - sen, von dei - nem Her - zen auch spricht
 Sen - ta, my child! if thou wilt greet the stranger kind - ly, I doubt not thou wilt find his
 Dol - ci ma - nie - re al fo - re - stie - re u - sa, mia fi - - glia, e pro - va an - cor do - nar - gli il

Ob.
Cl.
Cor.
Fag.

hol - de Gab' er an, reich' ihm die Hand, denn Bräu - ti - gam sollst du ihn hei - ssen! Stimmst du dem
 wish - es meet with mine; Reach him thy hand! Thy fa - ther gives you both his bless - ing! Child. to ad -
 pal - pi - to del tuo cor! Tuo fi - dan - za - to qui l'ho gui - da - to; e fia tuo spo - so, se gliof - ria

Solo espress.

Ob.
Cor.
Fag.

f *a 2* *p* *a 2* *f* *p*

tr. *pizz.* *pizz.*

er zieht einen Schmuck hervor und zeigt ihn Senta.
he takes out some ornaments and shows them to Senta.
leva un monile e lo mostra a Senta.

Senta macht eine zuckende, schmerzliche Bewegung.

fr *p* *trem.* *f* *p* *dolce* *p* *pizz.* *pizz.*

Va - ter bei, ist mor - gen er dein Mann, Senta shudders, as if in pain. ist mor-gen er dein Mann. Sieh dieses
vised by me! to - mor - row he is thine! To - mor-row he is thine! See herethese
mor ap - pa-ghi il vo - to del ge - ni - tor, Senta fa un movimento di dolore. se gli of-fri a - mor. Questo mo-

p *p* *p* *pizz.* *pizz.*

Ob.
Cl.
Cor.
Fag.
Tr.

p *a 2* *a 2* *p* *arco* *p*

Band, sieh die-se Span - gen! Was er be - sitzt, macht dies ge - ring. Muss, theures Kind, dich's nicht verlan - gen?
rings! look at this neck - lace! His wealth is bound - less, as I said. Sen - ta, do these not move thy en - vy?
ni - le splen-di - do de' suoi non è il più bel, e tut - ti, e tut - ti a te apparten-gon,

Fl.
Ob.
Cl.
Cor.
Fag.
Timp.

Dein ist es, wechselst du den Ring!
All shall be thine when you are wed!
si scambia lui Pa-nel!

Senta ohne Daland zu beachten,
wendet ihren Blick nicht vom Hol-
länder ab, so wie auch dieser nur
in Sentas Anblick versunken ist.
Daland betrachtet sie.

Doch... Keines spricht?
Yet nei-ther speaks!
Ma... niun ri-sponde? Sa-

*Senta takes no notice of him, and does not take her gaze off the Dutch-
man, who seems lost in contemplation of her.*

Senta senza prestargli attenzione, tiene lo sguardo fisso sull Olandese
come questo sembra assorto a contemplar Senta.

Ob.
Cl.
Cor.
Fag.
3 Tromb.
Tuba.
Timp.

Sollt' ich hier lä - - stig sein? So ist's am Be - sten lass' ich sie al - lein.
Would they be left a - lone? Well, well! 'twere best per-haps, that I were gone!
re - - i già im - por - tu - no? Eb - ben! pru - den - za vuol che re - stin so - li.

er betrachtet den Holländer und Senta
aufmerksam, und wendet sich dann zu
dieser.
*looks earnestly at the Dutchman and
Senta, then turns to the latter.*
osserva attentamente l'Olandese e Sen-
ta, e volgendosi a questa.

Fl. *f* *cresc.* *f* *pp* *I Solo*

Ob. *f* *pp*

Cl. *f* *pp*

Cor. *cresc.* *f*

Fag. *cresc.* *f*

Timp. *cresc.* *f* *pp*

mf cresc. *f* *pp*

mf cresc. *f* *pp*

mf cresc. *f* *pp*

Mögst du den ed - len Mann ge - win - nen! Glaub' mir solch Glück wird nimmer
Is not the bridegroom worth the win - ning? For - tune like this is all too
 L'a - ma, l'a - ma, se non vuo - i es - ser ru - bel - la a miei de -

mf cresc. *f* *pp*

mf cresc. *f* *pp*

Fl. *p dolce*

Ob. *p dolce*

Cl. *p dolce*

Cor. *p dolce*

Fag. *p dolce*

cresc. *p* *pp*

cresc. *p* *pp*

cresc. *p* *pp*

cresc. *p* *pp*

*zum Holländer.
 to the Dutchman.
 all Olandese.*

neu, wird nim - mer neu! Bleibt hier al - lein! Ich geh' von hin - nen Glaubt mir,
rare, is all too rare! Rest here à - while, for I must leave you. Trust me,
 sir, a miei de - sir! Tu re - - sta... io ti la - scio.... Cre - di

cresc. *p* *pp*

cresc. *p* *pp*

Fl. *stringendo*

Ob.

Cl.

Cor.

Fag.

a2.

stringendo

f *frem.* *f*

wie schön, so ist sie treu, so ist sie treu, Glaubt mir, wie schön, so ist sie treu, so ist sie
 she's true, as she is fair, as she is fair! Trust me, she's true as she is fair, as she is
 a me, fede-le elle è, tan-to fe-del quan-to è bel-la,ell' è fe-del, ell' è fe-

Fl.

Ob.

Cl.

Cor.

Fag.

ff

ff

ff

ff

ff

ff

treu!
 fair!
 del!

Daland entfernt sich langsam, indem er Senta und den Holländer in der neugierigen Erwartung, ob sie sich einander nähern werden, eine Zeitlang beobachtet; endlich geht er in verdrüsslicher Verwunderung ab.
 As Daland goes slowly out, he watches Senta and the Dutchman, expecting to see them approach one another; at last he goes off, vexed and surprised.

Daland si allontana lentamente, pur curiosamente osservando Senta e l'Olandese, se si avvicinino l'uno all'altra; ma atteso lungo tempo indarno parte finalmente, non senza spiacevole sorpresa.

f dim.

f dim.

Fl. *p dim.*

Ob. *p dim.*

Cl. *p dim.*

Cor. *p dim.*

Fag. *p dim.*

p dolce

p

p dim.

p dim.

più p

più p

più p

più p

Ob.

Cor. *più p*

Cor. ord. mut. in H. (Si).

Fag.

Timp H. Fis. (Si. Fa dièse).

pp

pp

tr

pp

pp

pp

pp

pp

pp

Ob. *ritenuto*

Cl.

Cor. in H. (Si). *ritenuto*

Fag.

Timp. *tr*

Cor. vent. mut. in A. (La).

Der Holländer und Senta sind allein, sie bleiben bewegungslos, in ihren gegenseitigen Anblick versunken, auf ihrer Stelle.
The Dutchman and Senta, left alone, remain motionless in their respective positions.
 L'Olandese e Senta rimangono soli e immobili al loro posto, esitando inquietamente p. riungo tempo.

Duett. Duet. Duetto.

Sostenuto. ♩ = 66.

Cor. III. IV. in H. (Si).

mut in E. (Mi).

Fag. *marcato*

3 Tromb.

Timp. *tr*

Timp. mut. in E. H. (Mi. Si)

Holländer tief ergriffen.
Dutchman deeply moved.
 L'Olandese molto commosso.

mezza voce e con portamento

Wie aus der Fer-ne längst vergang'ner Zei-ten
How like the voice of long-for-got-ten a-ges
 U - na re - mo - ta an - ti - ca ri - cor - dan - za

Sostenuto. ♩ = 66.

Cor. III. IV.

Timp.

pp

trem.

pp

pp

pp

pp

spricht dieses Mäd-chens Bild zu mir; wie ich's ge-träumt seit ban-gen E-wig-kei-ten, vor mei-nen Au-gen seh' ich's hier.
Her gentle presence speaks to me! All that my dreamshave writ on mem'ry's pa-ges, All that I longed for, here I see!
 Pi-magin sua ri-de-stain me; quel-la che o-gnor so-gnai ca-ra sem-bian-za m'è da-to al-fine con-tem-plar.

pp

Clar.

pp

Cor. III. IV.

pp sempre

Fag.

pp

sempre pp

sempre pp

sempre pp

p

pizz.

p

pizz.

p

arco

arco

Wohl hub auch ich voll Sehnsucht mei-ne Bli-cke aus tie-fer Nacht em-
Oft through the gloom therebroke up-on my ri-sion One ru-diant form, a
 Del fon-do del-la mia not-te in-fi-ni-ta mi ri-chia-ma - - va un

Ccr.

poco riten.

un poco riten.

por — zu ei - nem Weib ; ein schla-gend Herz liess, ach! mir Sa - tan's Tü - - cke, dass ein - ge-
 wo - - min sweet and fair; But e - ver more 'twould prove some fiend's de - ri - - sion, Soon fled the
 an - ge-lo all' a - mor, eil cor, pia-ga - - to da cru - del fe - ri - - ta d'a - - mor, d'a-

trem.

pp *cresc.*

trem. *pp* *cresc.*

trem. *pp* *cresc.*

pp cresc.

p cresc.

denk ich mei-ner Qua-len bleib! Die dü - stre Gluth, die hier ich füh - le bren - nen,
 dream, and left me to de-spair. In this dull glow that in my heart is burn - ing
 mor, ri - po - so no non ha... Al tri - ste fo-co che m'av - vam - pa in se - no,

Ob. *p* *cresc.*

Clar. *f dim.* *p* *cresc.*

Cor. *p* *cresc.*

Fag. *f dim.* *p* *cresc.*

f dim. *p* *cresc.*

f dim. *p* *cresc.*

f dim. *p* *cresc.*

f dim. *p* *cresc.*

soll' ich, Un - se - li - ger, sie Lie - - be nen - nen? Ach nein! Die Sehn - - sucht ist es nach dem Heil,
 Dare I be - lieve the fires of love re - turning? Ah no! re - demp - tion now is all I crave;
 poss' io, in - fe - - li - - ce, dar no - me d'a - mor? Ah no! spe - ranza è di sa - lu - - tel... mi fos - se al -

f dim. *p* *cresc.*

f dim. *p* *cresc.*

Ob. *p* *dim.* *pp* Solo.

Cor. *p* *dim.* *pp*

Fag. *p* *dim.* *pp*

Tromb. *p* *dim.* *pp*

Timp. *pp* *più p*

pp *più p*

f dim. *pp* *più p* *pp*

f dim. *pp* *più p* *pp*

f dim. *pp* *più p* *pp*

f dim. *pp* *più p* *pp*

würd' es durch sol - chen En - gel mir zu Theil; würd' es durch sol - - - chen En - gel mir zu Theil!
 Has this dear an - gel come my soul to save? Has this dear an - - - gel come my soul to save?
 me - - no co - ste - i Pan - gel re - den - tor! mi fos - se al - me - - - no Pan - gel re - den - tor!

f dim. *p* *pp* *pp*

f dim. *p* *pp* *pp* *mezza voce*

Ob.

Cor.

Solo.
p dolce

Senta mezza voce

Versank ich jetzt in wunder-ba-res Träumen?
How wondrous strange! Can I indeed be dreaming?
 La-ni-ma mia bu-giar-do so-gno in-vase?

Was ich er-bli-cke, ist's ein Wahn? Weilt' ich bis-
Am I de-ceived in all I see? Or has my
 ed il-lu-sion m'in-gan-nò? Quando a spe-
 Holländer. *mezza voce*

Wie aus der
How like the
 U-na re-

pp sempre

pp sempre

Ob.

Cor.

Fag.

p cresc.

p cresc.

f

cresc.

fp più p

fp più p

più p

p cresc.

fp

più p

cresc.

f

cresc.

f

cresc.

f

her in trü-ge-ri-schen Räu-men? Brach des Er-wa-chens Tag heut' an?
life been on-ly i-dle seem-ing? Has now th'a-wak'ning come to me?
 rar vi-ci-no mi su-a-se del mio ri-sve-glio il di?

Fer-ne längst ver-gang-ner Zei-ten, spricht die-ses Mäd-chens Bild zu
voice of long-for-got-ten a-ges Her gen-tle pre-sence speaks to
 mo-ta, an-ti-ca ri-cor-dan-za l'im-ma-gin su-a mi

più p

f

f

Cor.

pp

pp

pp

pp

con portamento

Er steht vor mir mit lei-den-vol-len Zü-gen, es spricht sein un-er-hör-ter Gram zu mir,
As in my dreams I see him now be-fore me, The grief that tortures him too well I know!
 E-gliè da-van-tia me tristo e do-len-te, per la fe-ri-ta che gli pia-ga il cor;

mezza voce

mir. Wie ich's ge-träumt seit ban-gen E-wig-kei-
me! All that my dreams have writ in mem'-ry's pu-
 par; quel-la che o-gnor so-gna-i-ca-ra sem-bian-

p

Ob.

p *pp*

Cor.

kann tie-fen Mit-leid's Stim-me mich be-lü-gen? — Wie ich ihn oft ge-seh'n, — so steht er
Oft have I sighed to hear his pit-eous sto-ry, Now, as I gaze on him — my tears will
 In-gan-noè for-se la pie-tà che sen-te l'a-ni-ma mia del suo — cru-del do-

ten, vor mei-nen Au-gen seh' ich's
ges, And all I longed for here I
 za m'è da-to al-fi-ne con-tem-

pp

fz p

hier. Die Schmer - - zen, die in mei-nem Bu - - - sen bren - - nen, - ach! Dies Ver - lan - gen,
flow! But what is this new fire with - in me burn - ing? Ah! can my pi - ty
 lor? Ah! mil - - - le vol - - - te lo so - gnai, si lo vi - di qua - - - le or lo ve - do:

hier. Die dü-stre Gluth, die hier ich füh - le bren - - nen, sollt' ich Un - - sel' - - ger,
see! In this dull glow that in my heart is burn - ing, Dare I be - - lieve - the
 plar. Al tri - ste fo - - - co che m'avvam - pa in se - - no poss'io in - fe - li - ce, dar

fp cresc. f dim.

Fl.

Ob.

Clar.

Cor.

wie soll ich es nen-nen? Wo-nach mit Sehnsuchtes dich treibt, das Heil, - - - - wird' es, du Aermster, dir durch
in-to love be turning? Re-joice, poor wand' - rer, for thy pain is past! Through me re - demp - tion shall be
 qual io lo ve - do! Or la sa - lu - te, che tro - var tu vuoi col - la mia fè, vo' gua - da -

Lie - be sie nen - nen? Ach, nein! Die Sehnsucht ist es nach dem Heil! Wü - rd' - - es durch sol - - - - chen
fires of love re - turn - ing? Ah no! re - demp - tion now is all I crave! Has - - - this dear an - - - - gel
 no - me d'a - mo - re? Ah no! spe - ran - za è di sa - lu - te al - men, al - me - - no co - stei mi fos - - - - se

p cresc. f dim.

p *riten. tempo*

p *p cresc.* *f* *p* *p*

p *p cresc.* *f* *p* *p*

p *mf* *riten. tempo* *p*

p *pp* *cresc.* *f* *p* *pp* *p*

p *pp* *cresc.* *f* *p* *riten.* *p*

mich — zu Theil, würd' es, du Aerm- ster, dir durch mich zu Theil! Wonach mit Sehnsucht es dich
thine — at last! *Through me re- demp- tion shall be thine at last!* *Rejoice, poor wand'rer, pain is*
 gna- re a te, col- la mia fe- de gua-da-gnare a te! gna- da- gna- re a

Engel mir zu Theil, durch sol-chen En- gel mir zu Theil! Die Sehn- - - - sucht
come my soul to save? *Has this dear an- - gel come to save?* *Sal- va- - - - tion*
 Pan- gel re- den- tor! mi fos- se Pan- gel re- - - den- tor! al- me - - - no

p *f* *p* *riten. tempo* *p*

cresc. *sempre cresc.* *f più f*

cresc. *sempre cresc.* *f più f*

p cresc. *sempre cresc.* *f più f*

p cresc. *sempre cresc.* *f più f*

p cresc. *sempre cresc.* *f più f*

cresc. *sempre cresc.* *f più f*

cresc. *sempre cresc.* *f più f*

cresc. *sempre cresc.* *f più f*

cresc. *sempre cresc.* *f più f*

cresc. *sempre cresc.* *f più f*

cresc. *sempre cresc.* *f più f*

cresc. *sempre cresc.* *f più f*

cresc. *sempre cresc.* *f più f*

cresc. *sempre cresc.* *f più f*

cresc. *sempre cresc.* *f più f*

cresc. *sempre cresc.* *f più f*

cresc. *sempre cresc.* *f più f*

cresc. *sempre cresc.* *f più f*

cresc. *sempre cresc.* *f più f*

treibt, würd' es, du Aermster, dir durch mich zu Theil! Wonach mit Sehnsucht es dich treibt, — das Heil, wür- de das
past! Through me re- demption shall be thine at last, through me re- demption shall be thine at last! Through me re-
 tel! quel- la sa- lu- te gua-da- gna- - re a te! mi sia con- ces- so gua- da- gnar a tel! ah!

ist es nach dem Heil, die Sehn- sucht nach dem Heil, würd' es durch
now is all I crave, is all, is all I crave! Will this dear
 co- - - - stei mi fos- se Pan- gel re- den- tor, co- stei mi

cresc. poco a poco *più cresc.* *f più f*

cresc. poco a poco *più cresc.* *f più f*

Heil, o Aermster, dir durch mich zu Theil, würd' es, du Aermster, dir durch
demption shall be thine, shall be thine, through me re-demtion shall be
 quel-la sa-lu-te gua-da-gnar, col-la mia fe-de gua-da-
più ritenuto

sol- - - - - chen En-gel, würd' es durch solchen En-gel mir zu Theil, würd' es durch solchen En-gel
un- - - - - gel save me? Has this dear an-gel come my soul to save, Has this dear an-gel come my
 fos- - - - - se al-me-no, co-stei mi fos- se al- men, co-stei mi fos-se l'an-gel
più ritenuto

Fl. Solo. *p dolce*
 Clar. Solo. *p dolce*
 Cor. *p dolce* *pp*
 Faß. *p* *pp*
 Timp. *p* *pp*

mich zu Theil!
thine at last!
 gna-re a te!

mir zu Theil!
soul to save?
 re-den-tor!

Cello *p* *pp*

Oboi

Cor. *p*

Tromb. *pp*

Holländer: sich Senta etwas nähernd.
 Dutchman: coming nearer to Senta.
 L'Olandese: avvicinandosi di più a Senta.

Wirst du des Va - ters Wahl nicht schelten? Was er versprach,
 Sen - ta, thou heardst thy fa - ther's promise. Will thou consent?
 Del ge - ni - tor la scel - ta ap - pro - vi? Vor - rai te - ner

Un poco meno sostenuto. ♩ = 80.

Cor. *mf* *p* *pp*

Fg. *mf* *p* *pp*

pp *cresc.* *mf* *p*

wie? dürft es gel - ten?
 Speak! dare I hope it?
 la sua promes - sa?

Du könn - test dich für e - wig mir er -
 Art thou re - signed to fol - low me for
 Puoi tu vo - ta - - re a me tut - ta la

Cl.

Cor.

Fg.

Tromb.

ge - ben, und dei - ne Hand dem Fremdlingreichstest Du? Soll fin - denich, nachqua - len - vol - lem
 e - cer, Lean thy young head up - on a stranger's breast? Ah! af - ter all these years of vain en -
 vi - ta e sten - de - re la man, la ma - no al - lo stra - nier? Da questa vi - ta di tor - tu - ree -

Tromb.

Le - ben, in dei - ner Treu' die lang' erseh - te Ruh', in deiner Treu', in deiner Treu' die lang' er - seh - - te
 dea - cour: Will thy true love now lead me to my rest? Will thy true love, will thy true love now lead me to my
 ter - ne poss'io ri - po - - so da tua fè spe - rar? poss'io spe - rar, poss'io spe - rar dal - la tua fè ri - po -

ad lib. ritenuto

colla parte

Più animato.

Ob.
Cl.
Cor.
Fg.
Tromb.

trem.
cresc. trem.
dim. mf
pp

(für sich) Oh! wel - che Lei - den! Kömmt' ich Trost dir brin-gen!
 (aside.) His bit - ter sor - rows! Would that I could heal them!
 fra sè. Oh! quai tor - men - ti! pos - sa io dar - ti cal - ma!

tief - stes Mit - ge - fühl?
 rend my heart in twain!
 ta - de ti com - prese?

cresc. f mf cresc. f

Più animato.

Molto più moto. $\text{♩} = 80$.

F1.
Ob.
Cl.
Cor. III, IV.
Fg.

pp dolce
pp dolce
pp dolce
pp dolce

passionato
cresc. f menof

Holländer, der Sentas Ausdruck vernommen hat.
 Dutchman, who has heard Senta's words.
 L'Olandese, che l'ha udita.

hingerissen
 in a transport of joy.
 in estasi

Welch hol - der Klang im näch - ti - gen Ge - wühl!
 How sweet her voice breaks through my night of pain!
 Oh! se - u - na spe - me a me bril - las - se an - cor!

Du bist ein En - gel, ei - nes
 Thou art an un - gel! and an
 Un an - ge - lo se - i, che

passionato
cresc. f menof

Molto più moto. $\text{♩} = 80$.

Cor. I. II.

En - gels Lie - be Ver-worf' - ne selbst zu trö - - sten weiss! Ach, wenn Er - lö - sung
 un - gels pi - ty In hell it - self would bright - - ly shine! If wo-man's love can
 be - - ne - di - ce chi ma - le - det - - to or - - è! Se la sa - lu - te an -

rall. poco ritenuto a tempo

Ach, wenn Er - lö - sung ihm zu hoffen blie - be, All
 If wo-man's love can purchase his re - demp - tion, May
 Se la sa - lu - te an - cor spe - rar ti li - ce,

mir zu hoffen blie - be, All - e - wi - ger, durch Die - se sei's! All - e - - - wi - ger, durch
 purchase my re - demp - tion, May heu - ven grant that love — be thine! May heu - - - ven grant that
 cor spe - rar mi li - ce, — el - la, si, ver - rà — per te, la sa - lu - - - te

rall. poco ritenuto a tempo

ritard.

Agitato. $\text{♩} = 72.$

e - wi-ger, durch mich nur sei's!
 heu - ven grant that love be mine!
 ah! ver-rà, ver-rà per me!
 Die - se durch Die - se sei's!
 love, that love be thine!
 a me ver-rà per tel

Ah!
 Ah!
 Ah!

ritard.

Agitato. $\text{♩} = 72.$

könn - test das Geschick Du ah - nen, dem dann mit mir Du an - ge - hörst,
 didst thou know the fear - - ful dan - ger Which thou with me hence forth must share,
 se - tu po - tes - si spin - ge - re, spin - gere lo sguar - do nell' av - ve - nir,

Ob. *mf*

Cl. *mf*

Cor. *mf*

Fg. *mf*

Tromb. *mf*

Timp. *mf*

f *p* *f* *p* *f* *p* *f* *p*

p *cresc.* *f* *p* *f* *p* *f* *p*

p *cresc.* *f* *p* *f* *p* *f* *p*

p *cresc.* *f* *p* *f* *p* *f* *p*

Dich würd es an das O - - pfer mahnen, das Du mir bringst, wenn Treu' du schwörst!

Thy tim - id heart would shrink in terror from that dread oath which thou must swear!

e là il - de - sti - no che at - ten - de - ti spi - ar quan - to du - ro sia!

Fl. *f*

Fg. *f*

f *mf* *f* *mf* *cresc.* *f* *mf* *cresc.* *f*

f *mf* *f* *mf* *cresc.* *f* *mf* *cresc.* *f*

f *mf* *f* *mf* *cresc.* *f* *mf* *cresc.* *f*

f *mf* *f* *mf* *cresc.* *f* *mf* *cresc.* *f*

Es flö - he schau - dernd dei - ne Ju - gend dem Loo - se, dem Du sie willst weihn, —

Oh hear my warn - ing, ere thou swear it! Ask what thy heart within thee saith! —

La fè giu - ra - - ta, la fè giu - ra - - ta al mi - se - ro al - lor di - nie - ghe - re - - sti la

Timp. ♩

dim. p f p *più p*
dim. p f p *più p*
dim. p f p *più p*
dim. p f p *più p*

nennst du des Wei - bes schön - ste Tu - gend, nennst ew' - ge Treu - e du nicht dein, nennst ew' - ge
Caust thou be true to one for e - ver? Caust thou be con - stant un - to death? Caust thou be
 ma - no, la man - che a lui - sten - de - sti ag - ghiacce - ri - a d'or - ror, ag - ghiacce -

dim. p p f p *più p*
dim. p p f p *più p*

Fl. pp

Ob. pp

Cl. pp

Cor. pp

Fg. p

Timp. ♩ pp

pp p

Wohl kem' ich Wei - bes heil' - ge
Well do I know love's ho - - ly
 Ah! sì, co - no - sco i sa - - cri

ad lib.
 Treu - e du nicht dein!
con - stant un - to death?
 ri - a d'or - ror!

pp p

p dolce
 Pflich - - - ten; sei drum ge - trost, un - sel' - ger Mann!
 du - - - ties! Thou needst not fear! Faith - ful am I!
 vin - - co - li vo - lu - ti, vo - lu - ti dall' a - mo - re; or

p dolce
 Lass ü - ber die das Schick - sal rich - ten, die sei - nem Spru - che tro - tzen kann!
 Nev - er for me can fate have ter - rors, Her sternest judg - ment I de - fy!
 dun - que, or dun - que ti ras - si - cu - ra tut - toè il mio cor, il mio cor di te.

In mei - nes Her - zens höch - ster Rei - ne kenn' ich der Treu - e Hoch - ge -
My heart - beats high with wild - e - mo - tion. I must o - bey - the words - it
Per quan - ti, per quan - ti sian - gli stra - zii, cui mi da - rà, da - rà la

bot. Wenn ich - sie weih, schenk ich die Ei - ne, die Treu - e bis - zum
saihl. Then hear - me swear! My true de - vo - tion is con - stant un - to
sor - - te. sem - - pre - fe - del fi - no al-lá mor - te, fe - de - le a te sa -

Allegro molto. $\text{♩} = 96.$

pp cresc. p dolce pp cresc. pp cresc. p cresc. mf p cresc. pp cresc. pp cresc.

Trombe ord. in H. (Si) Solo

Tromboni.

Tuba.

Timp.

trem. pp cresc. p cresc. pp cresc. pp cresc.

Tod!
death!
rò.

Mit Erhebung.
with enthusiasm.
con entusiasmo.

Ein heil-ger Bal-sam mei-nen
A heal-ing balm thou shed'st up-
So - a - ve ar - ca - no,un

trem. pp cresc. trem. pp cresc.

Allegro molto. $\text{♩} = 96.$

Cl. *p cresc.* *mf* *p*

Cor. *p* *p dolce*

Fg. *p cresc.* *mf* *pp*

p cresc. *mf* *pp*

p cresc. *mf* *pp*

Von mächt' - - gem Zau - - ber ü - - ber - wun - den,
 My ar - - dent hope of his re - demp - tion,
 Ti vò - - sal - var, sal - var ed es - se - re,

Wun - - den, dem Schwar, dem ho - hen Wort ent -
 on me. By that dear oath thy lips have
 bal - - sa - mo tu por - gi al - la mia fe -

p cresc. *mf* *pp*

p cresc. *mf* *pp*

p cresc. *mf* *p*

p cresc. *mf* *pp*

p cresc. *mf* *p*

p cresc. *mf* *pp*

p cresc. *mf* *pp*

p cresc. *mf* *pp*

reisst mich zu sei - - ner Ret - tung fort. Hier
 A non - drous spell hath o'er cast. Here
 a' tuoi do - lor, a' tuoi do - lor con - for - to. Ec -

fließt. Hörst es, mein Heil,
 sworn! Hear's at last.
 ri - ta. Dai grace lun - - ghi cep - -

p cresc. *mf* *p*

p cresc. *mf* *pp*

Oh.

ha - be Hei - math er ge - fun - - - den!
 shall the wan - d'ers find a ha - - - ven!
 co il tuo tet - to: sia - ti o - - ma - - i

mein Heil hab' ich ge - fun - - - den! Mäch - - - te, ihr
 hear'd's grace thy love hath won me! Hear this, ye
 pi, dai lun - ghi cep - pi li - - be - ro, ri - na - - sco, ri -

cresc. *mf*

Hier ruh' sein Schiff in sich' - - rem Port!
 Here shall he rest, safe home at last!
 su - - cu - ro e - ter - no, e - ter - - no por - - - to!

Mäch - - - te, die ihr zu - rück mich stiesst!
 fiends! ye fiends whose wrath I scorn!
 na - - sco a nuo - va, a nuo - va vi - - - tal!

sempre cresc. *cresc.* *f*

Fl. *a2*

più f

Hier ruh' sein Schiff, hier ruh' sein Schiff, in sich - rem
 Here shall he rest, here shall he rest, safe home - at
 por - to ti sia, por - to ti sia, e - ter - no,

Mäch - - - te, hört es, ihr Mäch - - - te, die ihr zu - rüch mich stiesst!
 fiends! Hear this, ye fiends, ye fiends, whose wrath I scorn!
 cep - - - pi li - be - ro, ri - na - - - sco, ri - na - sco a nuo - va vi - -

più f

a2

più f

Tromb.
Tuba.
Timp.

Port! last! sil Hier ruh' sein Schiff in sich - rem Port!
 last! sil Here shall he rest, safe home - at last!
 sil sia - - - ti se - cu - ro e - ter - no por - - to!

Hört es: mein Heil, mein Heil hab' ich ge - fun - - den! Mäch - te, die
 Hear me! ye fiends! hear his grace her love hath nou - - me! Hear me, die
 ta. dai lun - ghi, dai lun - ghi cep - pi li - be - ro, ri - na - - sco a

ff

cresc.
mf
mf
mf
Timp.

pizz.
ff
ff
ff

Was ist's, das mäch - - tig
Why do I thrill - with
Que - sta che in sen, - in

ihr zu-rück mich stiesst, ihr Mäch - - te, die ihr zu-rück mich stiesst!
fiends, whose wrath I scorn! Now hear - me, ye fiends, whose wrath I scorn!
nuo - - va vi - - ta, ri - na - - sco a nuo - va vi - - ta!

pizz.
ff
ff
p

p
p
p
p

in mir le - bet, das mäch-tig in mir le - bet?
strange e - la - tion! I thrill with strange e - la - tion,
sen - mi - de - sta a nuo - vi sen - siil co - re, Was schliesst be-rauscht mein
è fe - del-tà, - è

p
p
p
p

Du Stern des Un - heils - sollst - er - bla - ssen!
Plan - et of e - vil, pale - be - fore me!
Où - ne - so - ra - bi - le e cru - - do fa - to!

p

3 Tromb.
Timp.

Bu - sen ein, was schliesst mein Bu - sen ein? All - mächt' -
carth - ly joys a - bore, *all carth - ly joys a - bore?* *Al - might -*
fe - del-tà d'a - mo - re, *che vien - mi ada - ni - mar,* *è*

Licht mei - ner Hoff - nung, leuch - te neu! Ihr
Shine, star of hope, once more a - bore! *Good*
O stel - la a me, a me fa - tal, *la*

ger, was so hoch mich er - he - bet, lass' es die
ty God, Who see'st my ex - al - ta - tion, Grant it be
fe - del-tà d'a - mo - re, che vien - mi, che

En - gel, die mich einst ver - las - sen, stärkt jetzt dies
an - gels, to your grace re - store me! Strength en her
mia con - dan - na an - ti - ca è pres - so, è

Piccolo $\text{♩} = 104.$

p *ff* *ff* *ff* *ff*

p *ff* *ff* *ff* *ff*

p *ff* *ff* *ff* *ff*

p *ff* *ff* *ff* *ff*

p *ff* *ff* *ff* *ff*

p *ff* *ff* *ff* *ff*

p *ff* *ff* *ff* *ff*

p cresc. *ff* *ff* *ff* *ff* *ff*

p cresc. *ff* *ff* *ff* *ff* *ff*

p cresc. *ff* *ff* *ff* *ff* *ff*

Kraft der Treue sein! Allmächtiger!
 born of constant love! Almight y. God!
 vien mi ad a ni-mar! Mi su sci-ta

Herz in seiner Treu! Ihr Engel, die mich einst verlasen, stärkt
 heart in constant love! Good angels, to your grace restore me! Strength
 pres so a ter mi-nar, la mia con-dan-na an-ti-ca è

p cresc. *ff* *ff* *ff* *ff*

p cresc. *ff* *ff* *ff* *ff*

$\text{♩} = 104.$ *ff*

ff

ff

ff

ff

ff

ff

ff

tr

f

ff

12

12

12

3 3 3

p

cresc.

ff

12

12

12

3 3 3

p

cresc.

ff

12

12

12

3 3 3

ff

All - mäch - - - ti-ger! Was so hoch - - - mich er - he - - bet,
 Al - might - - - y God! Thou that see'st my ex - - al - tu - - tion
 il co - - - re la - - - fe - - del - tà d'a - mo - - re

jetzt dies Herz in sei-ner Treu! Ihr - - - En - - gel, die mich einst ver - las - - sen,
 en her heart in con-stant love! Ye - - - an - - gels, to my grace re - store - - me
 pres - so a ter - - mi - - nar! La - - - mia con - dan - - na an - ti - - ca è

ff

p

cresc.

ff

ff

lass' es die Kraft der Treu - e sein, lass es die Kraft der Treu - e
Grant it be born of con - stant love! Grant it be born of con - stant
che vienmi ad a - ni - mar, che vien - mi ad a - ni - mar, ad

stärkt jetzt dies Herz in sei - ner Treu', stärkt jetzt dies Herz in sei - - ner
Strength - en her heart in con - stant love, in con - stant love, in con - - stant
pres - - so, è pres - so a ter - mi - nar, a - ter - mi - nar, a ter - - mi - -

Terzett.

Trio. — Terzetto.

Allegro vivace. $\text{♩} = 72$.
meno mosso.

Senta.

sein!
 lore!
 nar!
 Holländer.
 Dutchman.
 L'Olandese.

Daland tritt wieder auf.
 Daland re-enters.
 Dalando rientra.

Treu!
 lore!
 nar!
 Daland.

Ver-
 For-
 Sen-

Allegro vivace. $\text{♩} = 72$.

Ob. *p* *tr*

Cl. *p*

Cor. *p*

Fag. *p*

pizz. *p*

pizz. *p*

pizz. *p*

p Daland.

zeit!
give me,
sate!

Mein Volk hält draussen sich nicht mehr.
if I your ten-der talk de-stroy!
La mia ciurma è là impa-zien - te

nach je - der Rückkunft, wi - sset, giebt's ein
My men have spread the feast, and wait me
le fe - ste del ri - tor-no ad a - spet-

p dolce

p

p

p dolce

p

arco

p dolce

arco

p dolce

arco tr *tr*

p

Fest. Ver - schö - nern möcht' ich's, kom - me des - halb her, ob mit Ver - lo - bung sich's verei - nen
there; I come to ask you, shall I crown their joy? May we not toast the new - ly pligh - ed
tar! Per ac - cre - scer la gio - ja io vor - rei dar la nuo - va dell' i - men che or or si com - pie-

arco

p

arco

p

Fl.

zum Holländer.
to the Dutchman.
all' Olandese.

zu Senta.
to Senta.
a Senta.

lässt?
pair?
rä.
Celli.
Bass

Ich denk', — ihr habt nach Herzenswunsch ge-freit?
Me-thinks — the woo-er's suit right well hath sped!
Spe - ro che già ben vi sia-te in-tesi.

Sen - ta, mein Kind!
Sen - ta, my child,
Sen - ta, mia figlia!

Non troppo allegro. $\text{♩} = 58.$

mit feierlicher Entschlossenheit.
with solemn resolution.
con risoluzione solenne.

Hier meine Hand, und oh - ne Reu' bis in den
Here is my hand! I plight my faith! To him will
Qui a te-sti-mon io chia-mo il ciel che vò mo-

Sag' bist auch du be - reit?
Speak! has the word been said?
di: sei tu con-ten-ta as-sai?

Euch soll dies Bünd-niss nicht ge - reu'n!
The band is sealed! Oh joy - ful day!
Al gau - dio o-gnun! che un dì più bel

arco

Non troppo allegro. $\text{♩} = 58.$

Più stretto. $\text{♩} = 104$.

Piccolo.

Tod ge-lob' ich Treu', bis in den Tod, bis in den Tod ge-lob' ich Treu! Ja, —
 I be true till death! yea, true till death! To him will I be true till death! Yea, —
 rir a lui fe-del! che vo' mo-rir a lui fe-del, a lui fe-del! A —

Gespro-chen sei Hohn, Hölle, dir! Hohn.Höl-le, dir durch ih-re Treu! Sie reicht die
 Thy dir - est hate. Hell. I de - fy! I here de - fy! Love rules my fate! She gives her
 con me, fia il ciel or che tro-vai don-na fe-del, don - - - na fe-del! Pla-ca - toal-

Es soll euch nicht ge-rein, es soll euch nicht ge-rein! Zum Fest! Zum Fest!
 Oh joy-ful, joy-ful day! Oh joy-ful, joy-ful day! Now to the feast
 ma-i non ne die di questo il ciel, il ciel! A) gau-dio o-gnun!

Più stretto. $\text{♩} = 104$.

Musical score for the first system, featuring multiple staves with complex rhythmic patterns and dynamic markings like 'ff'.

Musical score for the second system, continuing the complex rhythmic patterns and dynamic markings.

Musical score for the third system, including vocal lines with lyrics in German and Italian.

— oh - ne Reu' bis in den Tod ge - lob' ich Treu', Ja! oh - ne
 — with my hand I plight my faith! I will be true, I will be
 — te - sti - mon io chia - mo il ciel che vo' mo - rir a lui fe -

Hand! Ge - spro - chen sei Hohn, Hö - le, dir durch ih - re Treu'! Ge - spro - chen
 hand! Thy dir - est hate, Hell! I de - fy! Love rules my fate! Thy dir - est
 fin con me, fia il ciel or che tro - vai don - na fe - dell! Pla - ca - to al -

Heut' soll sich Al - les freu'n! Heut' soll sich Al - les freu'n! Euch soll das
 all come a - way! come all! Now to the feast a - way! The bond is
 che un di più bel, che un di più bel, mai non ne

Musical score for the fourth system, featuring a dense rhythmic accompaniment in the lower staves.

Musical score for the first system, featuring multiple staves with complex rhythmic patterns and dynamic markings like *ff*.

Musical score for the second system, continuing the complex rhythmic patterns and dynamic markings.

Reu' bis in den Tod, gelob' ich Treu', ge-lob' ich Treu', bis in den Tod, bis in den
true, true un-to death! *I will be true, be true till death!* *I will be true, true un-to*
 del, a lui fe-del. chevo' mo-rir a lui fe-del, a lui fe-del, a lui fe-

sei Hohn, Höl - le, dir durch ih - re Treu! Gesprochen sei Hohn, dir, Hohn durch ih - re
hate, Hell, I de - fy! Love rules my fate Thy dir - est hate I de - fy! Thy hate I de -
 fin con me. fia il ciel or - che tro - vai, or che tro - vai, tro - vai don - na a - me fe -

Bündniss nicht ge-reu'n! Zum Fest! Heut' soll sich Al - les freu'n, heut' soll sich Al - les freu'n, heut' soll sich Al - les
sealed! Oh joy - ful day! Now come, come to the feast a - way! Now come, come all a - way! Now come, come all a -
 diè di que-sto il ciel! Al gaudio o-gnun! che un di più bel, il ciel no, mai non diè, il ciel no, mai non

Musical score for the fourth system, including vocal lines and piano accompaniment with dynamic markings like *ff*.

Più presto. $\text{♩} = 112$.

Tod, _____ bis in den Tod _____ ge - lob' _____ ich
death! _____ *I will be true,* _____ *be true* _____ *till*
 del! _____ io vo' mo-rir _____ a lui fe -

Treu', _____ durch ih - - re Treu', _____ durch ih - - re - re
fy! _____ *Love rules my fate!* _____ *Love rules my*
 del! _____ or che tro-vai _____ don - na _____ fe -

fren'n, _____ heut' soll sich Al - - - les, Al - - - les
way! _____ *Now come a - way!* _____ *Come all a - -*
 dié, _____ mai non ne dié _____ di que - - - sto il

Più presto. $\text{♩} = 112$.

The first system of the musical score consists of ten staves. The top four staves are for woodwinds (flute, oboe, clarinet, bassoon), each marked with a forte (*ff*) dynamic. The next four staves are for strings (violin I, violin II, viola, cello), also marked with *ff*. The bottom two staves are for the bassoon and double bass, with the double bass part including a trapezoidal symbol (*tr*) and marked with *ff*. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

The second system of the musical score consists of four staves. The top two staves are for woodwinds (flute and oboe), marked with *ff*. The next two staves are for strings (violin I and violin II), also marked with *ff*. The music continues with similar rhythmic patterns and dynamics as the first system.

Treu!
death!
dell

Sie gehen ab; der Vorhang fällt.
exeunt; curtain.
Tutti escono; cala la tela.

Treu!
fate!
del!

freu'n!
way!
ciel!

The third system of the musical score consists of four staves. The top two staves are for woodwinds (flute and oboe), marked with *ff*. The next two staves are for strings (violin I and violin II), also marked with *ff*. The music continues with similar rhythmic patterns and dynamics as the previous systems.

The musical score is arranged in two systems. The first system consists of ten staves: two vocal staves at the top, followed by two piano staves, and five string staves (Violins I, Violins II, Violas, Cellos, and Double Basses). The second system consists of five staves: two vocal staves, and three piano staves (Piano, Violoncello, and Double Bass). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score is marked with a forte dynamic (*ff*) throughout. The first system ends with a fermata over the final notes. The second system begins with a new melodic line for the vocal parts and a more active piano accompaniment. The score concludes with a final cadence.

Ende des 2^{ten} Aufzugs.
End of Act II.
Fine dell' Atto II°